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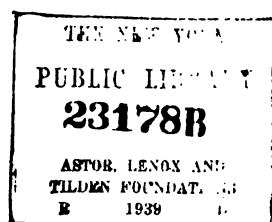
A DIGEST  
OF  
ENGLISH AND AMERICAN  
LITERATURE.

10628

BY  
ALFRED H. WELSH, A.M.  
AUTHOR OF "DEVELOPMENT OF ENGLISH LITERATURE AND  
LANGUAGE," ETC., ETC.

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## PREFACE.

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THIS book was the last production that came from its author's hand. Indeed, before it had received the final touches which he intended to bestow upon it, his hand ceased from its labor and laid down the pen forever. It goes forth to the public under the supervision of his devoted wife, who had assisted him during the whole progress of the work, and to whose charge he committed it in his last hours.

Like his former books, this one grew out of his experience as a teacher. He prepared it because he believed that such a compendium would be useful to the student of English literature, and would facilitate the labors of the instructor. It is less requisite now than formerly to suggest to the student the importance of referring each production that he reads to the time of its origin, and of reconstructing in his own mind the environment in which it had its birth. It is often impossible even to comprehend the meaning of an author, it is always impossible to appreciate his spirit, unless we transport ourselves in thought to the country and the period in which he lived, revive the characters and



events among which he wrote, and saturate ourselves with the ideas and sentiments which gave substance and quality to his mental life.

The present book is intended as an aid in this process of self-transportation, presenting in summary form the essential facts by means of which it is to be effected. It is a condensed parallel view of history and literature in England and the United States from the time of the Roman invasion down to the present; and it may be used by the student in connection either with lectures by the teacher or with a text-book, such as the author's *Development of English Literature and Language*.

The plan of the book has made it necessary to leave extended blank spaces in some of the columns. It is suggested that these spaces may be used by the student for entering notes and additional authors, characteristics and events. What he thus does for himself, if carefully and critically done, may have a greater educational value than all that the book itself can do for him.

W. H. SCOTT.

OHIO STATE UNIVERSITY,  
July 22, 1890.

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## INTRODUCTORY.

LITERATURE, in the highest sense, is the artistic expression of such thoughts and feelings as speak to our common human nature, in every country and in every age. It deals not so much with what we *know* (facts or knowledge) as with what we can do, what we can suffer, what we are, and what we may become. That is more eminently literature which gives power; and that is most worthy which, directly or indirectly, gives most power for good.

In a wider sense, Literature (from *litera*, a 'letter') would comprise all that can be conveyed by letters, all that makes up the recorded life of a people, — its intellect, its deeds, its appetites and passions, its soul-longings. By general consent, however, there has come to be a division in the world of books, and only those are called 'literary' that combine with merit of substance certain beauty or excellence of form.

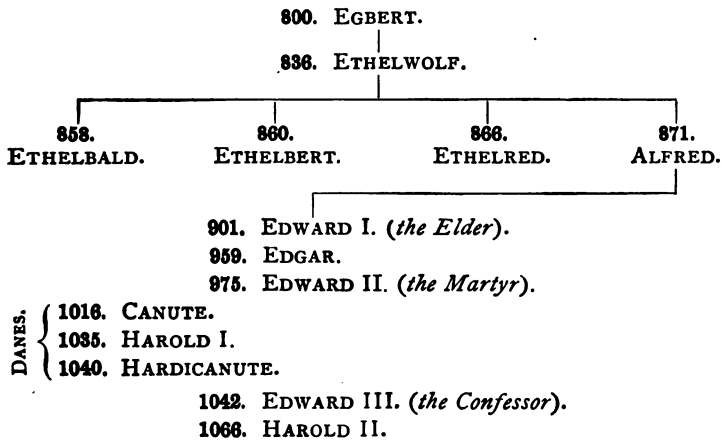
It will be found, too, that some writings which would be excluded by either definition are accepted and hold their ground merely because in the absence of better conception and more pleasing workmanship they are neces-

sary illustrative evidence of the continuity of our literary and linguistic development. Accident may preserve the memory and the laurels of the untuned, maimed, or broken, while on the finer-strung instruments of others, Destiny puts 'the pressure of her silencing fingers.'

The history of English and American Literature, therefore, is an account of the best prose and poetry (best relatively to the time in which they were produced) that have been written by English-speaking men and women.

## CHAPTER I.

### ANGLO-SAXON PERIOD, 449-1066.



EVENTS.	CHARACTERISTICS.
<ol style="list-style-type: none"> <li>1. Roman invasion of Britain, 55 B.C., at that time occupied by the Celts, — a people who were the first (or among the first) to spread from Asia into Western Europe.</li> <li>2. Britain ascertained to be an island, A.D. 84.</li> <li>3. Roman dominion established; rapid growth of civilization under the conciliating and judicious policy of Agricola, 78-84.</li> <li>4. Christianity first taught in Britain, about 64; preached with some success, 156.</li> <li>5. The celebrated Fingal, about 211.</li> <li>6. The Scots from Ireland invade Caledonia, 258. First recorded appearance of Saxons in England, 286.</li> <li>7. Withdrawal of the Roman troops, 410-426.</li> <li>8. Vain appeal to Rome for military aid against wild, unsubdued Britons and foreign invaders, 446.</li> <li>9. Invasion of Britain by the Jutes, Angles, and Saxons, from North Germany, 449.</li> </ol>	<ol style="list-style-type: none"> <li>1. The Gaelic Celt (now represented by the Irish and Highland Scotch) was sprightly, emotional, and artistic, having love of bright color, joy in the beautiful, skill in music, fervency in religion.</li> <li>2. The Cymric Celt (now represented by the Welsh) had likewise an emotional nature and the gift of art, but was less vivacious, slower, and inclined to melancholy.</li> <li>3. 'The true glory of the Celt in Europe is his artistic eminence.'</li> <li>4. The Danes were a sea-roving, piratical people. Beyond quickening the maritime spirit, they did not much influence the national life, being a Germanic tribe similar in customs and language to the Saxons.</li> <li>5. Resemblance of language and manners attested the kinship of the various bands of warlike adventurers who successively arrived on the British shores.</li> <li>6. The Saxons were a home-loving, earnest, matter-of-fact, and aggressive people, with an energetic sense of religion and duty.</li> </ol>

WRITERS.	WRITINGS.
(Unknown.)	<b>Song of the Traveller</b> , a proud catalogue of persons met and places visited by a minstrel in his wanderings with the Goths; proves its remote origin by its bare and prosaic rudeness.
(Unknown.)	<b>The Fight at Finnesburg</b> , telling of the attack on Finn's palace in Friesland; full of the fire and ferocity of barbarian war.
(Unknown.)	<p><b>Beowulf</b>, an epic of six thousand lines, the story of a Gothic chief who sails for Denmark to free the Danish king from the attacks of a cruel monster living in a neighboring marsh; is richly rewarded, goes home, and is subsequently called to the throne; rules for fifty years; then sacrifices his life in destroying a dragon.</p> <p><i>Edited</i>, with the introduction of Christian elements, by a Northumbrian poet, probably in the eighth century.</p> <p>Its <i>characteristics</i> are English to the root, — Nature - worship, pride, melancholy, fatalism, manliness. 'Let him who can, work high deeds ere he die.' 'What is to be, goes ever as it must.' 'The Must-Be often helps an undoomed man when he is brave.'</p>



EVENTS.	CHARACTERISTICS.
10. Foundation of various petty kingdoms and their loose union under the collective name of Heptarchy (454-586).	7. 'The superior fame of the Saxons . . . afforded a common appellation for all the conquerors of Britain ; but the people who formed the numerical majority among the three invading tribes, and who possessed themselves of the most ample portion of the country, have naturally been permitted to perpetuate their title on the nation and the land ; and from the Angles — or Engles — have been compounded the generic term of Anglo-Saxons and the dearer and more familiar name of England.'
11. The dispossessed Celts take refuge, for the most part, in Wales and Cornwall, Ireland and Scotland.	
12. Formation of the kingdom of Northumbria by the union of Bernicia and Deira, 593.	
13. Christianity adopted by the Saxons, and first monastery built, 597.	
14. Saint Augustine, the first Archbishop of Canterbury, 598.	
15. Peter's pence granted, — a tax levied for the endowment of a Saxon college at Rome, 725.	
16. A law enacted prohibiting the clergy from drunkenness, 741.	8. The Anglo-Saxon tongue an inflected language, much like the German, but <i>essentially</i> the same as the prose of the Bible, — the plantlet of which, with exotic contributions to its strength, our English is the fully developed tree.
17. Birth of Charlemagne, 742.	

WRITERS.	WRITINGS.
<p><b>Caedmon</b> (—680), servant of a Northumbrian monastery; 'of so lowly origin that he seemed to rise out of the earth, and to come to his great vocation of song not by human training, but by inspiration of God.' In thought, expression, and character he was the prototype of Milton.</p>	<p><b>Poems</b> that paraphrase with rugged and sombre power the Scriptural accounts of the Creation, the Revolt, the Fall, the Flood, the Exodus, Christ, Future Judgment, etc. Pervading all, unrelieved by lyrical gayety and melody, is a noble tone of solemn imagination.</p>
<p><b>Aldhelm</b> (656-709), abbot, bishop, skilled musician, and religious poet. 'He was,' says Baeda, 'a man of universal erudition, and the master of an elegant style.'</p>	<p><b>His Songs</b>, still on the lips of the people in King Alfred's day, are lost to us. Only his letters, his Latin prose and verse, chiefly in praise of chastity, survive. <b>De Laudibus Virginitatis</b>, <b>De Laudibus Virginum</b> (hexameter).</p>
<p><b>Baeda</b> (672-735), a learned monk of Northumbria, the living encyclopædia of his age; gentle, beloved, unceasing in toil. 'While attentive to the rule of mine order, and the service of the Church, my constant pleasure lay in learning, or teaching, or writing.'</p>	<p><b>Ecclesiastical History of the English Nation</b> (731) in Latin; the source of most that we know about the Anglo-Saxons and their church. 'It was the work of a true scholar, breathing love to God and man; succinct, yet often warm with life; business-like, and yet childlike in its tone; suited admirably to the wants and to the capabilities of those for whom it was written.' Translations of <b>Saint John's Gospel</b> into English (lost). Forty-five works prove the industry of the Venerable Baeda.</p>

EVENTS.	CHARACTERISTICS.
18. First recorded invasion of the Danes, 787.	
19. First Norman invasion of France, 808.	
20. The Christian era first used in Britain by decree of a synod held at Chelsea, 816.	9. The literature, like the character which it reflects, is straightforward, plain and concise, without striking or exciting imagery, without the refinements of art, not wanting in pathos, and marked by a tragic and fatalistic tone.
21. Consolidation of kingdoms under Egbert, 827.	
22. General council convoked at Winchester, at which the name of 'England' (Engla-land, land of the Angles) as applicable to the whole island, is duly ratified, 829.	
23. Renewed attacks and ravages of the Danes.	10. The prose is all symptomatic of the practical and moral temper, the work of the best instructed men of the times, who desire thereby to enlighten their countrymen and to improve the condition of society.
24. Drunkenness made a capital offence in Scotland, 870.	
25. King Alfred gives an estate for a book on cosmography, 884.	11. The poetry, not without fondness for heroic tales of war and sea, is occupied chiefly (after the sixth century) with ethical reflections and religious doctrines or narratives.

WRITERS.	WRITINGS.
<p><b>Alcuin</b> (735-804), the most polished and scholarly man of his generation, educated at York, instructor of Charlemagne and his family, in whose dominions he taught and wrote; a theologian by profession, with a tendency toward philosophy and ancient literature,—the pride of two countries.</p>	<p>His <b>Letters</b> give a vivid picture of the great events of the day, including the inner life of Charlemagne's court. He wrote also a long metrical narrative of the lives of the bishops and saints of the church at York. Of his extant poems, the best are an address to his cell on quitting it for the world,—<b>O Mea Cella</b>, and an elegy on the destruction of Lindisfarne by the Danes. He wrote much (in Latin) on theology.</p>
<p><b>Cynwulf</b> (—about 780), a minstrel at some Northumbrian court, later an exile, frivolous and sinful, converted in his old age, devoting himself thenceforward to religious poetry.</p>	<p><b>Elene</b>, a poem on the finding of the true cross by the mother of Constantine, <b>The Wanderer</b>, the <b>Wife's Complaint</b>, and the <b>Ruin</b> (if we may allot this lovely fragment to him) are full of regret and yearning, in exile and solitude, for the lost beauty and happiness of his world; while the <b>Seafarer</b> breathes the same fascination for the sea which filled the veins of our forefathers while they sung and sailed.</p>
<p><b>John Scotus Erigena</b> (about 877), an English school-master of Irish descent, whose learning procured for him a place at the court of Charles the Bald; noted for his knowledge of the Greek language and literature,</p>	<p><b>Predestination</b>, in which he argues that God has foreordained all rewards for the good, and that man has brought evil on himself by the exercise of his own personal will. <b>The Eucharist</b>, in which he denies the</p>

EVENTS.	CHARACTERISTICS.
<p>26. Wax time-candles invented by Alfred — six to burn twenty-four hours at the rate of three inches per hour, 886.</p> <p>27. Fairs and markets instituted.</p> <p>28. Alfred invents lanterns, 890.</p> <p>29. The Pope commands the ringing of the bells to dissipate thunder and lightning, 899.</p>	<p>12. The most conspicuous feature of Anglo-Saxon verse is alliteration, — three accented syllables in each full line (which includes two half-verses) beginning with the same consonant or with different vowels :</p> <p style="text-align: center;">Flah mah Fliteth, Flan man hwiteth.</p> <p>The prevailing feet are the dactyl and the trochee.</p> <p>13. Culmination of prose under King Alfred.</p>

WRITERS.	WRITINGS.
<p>and for the bold and fearless expression of original views. 'Even modern thinkers,' says Lecky, 'have not gone much beyond him.'</p> <p><b>Alfred the Great</b> (849-901), applied himself to the diffusion of education and restoration of literature blotted out by the Danes. The true father of English prose. 'He was as eminent in the cultivation of the arts of peace as in the struggle of warfare. He consolidated the Saxon monarchy; he built up and restored cities and towns; he organized the administration of justice; he was an indefatigable promoter of knowledge, translating, himself, some valuable authors and portions of the Holy Scriptures; he encouraged the useful arts; he patronized travellers; he was the friend and correspondent of the most eminent scholars. He did all this with a feeble constitution, and under the sufferings of a chronic malady.'</p>	<p>doctrine of transubstantiation, asserting that the Eucharist is not the body of Christ, only commemorative of the sacrifice upon the cross. <b>The Division of Nature</b>, in which he argues, among other things, that intelligence is an emanation from the Supreme Being, that evil is not eternal, and that reason is superior to authority.</p> <p>Translations (into English) of moral precepts (from Boethius), a history of England (from Baeda), a religious hand-book (from Pope Gregory), the <b>Soliloquies</b> of Saint Augustine, an epitome of ancient history (from Orosius); also a copy of laws, 890.</p>

EVENTS.	CHARACTERISTICS.
<p>30. The selling of children to Irish and Danish traders prohibited, 994.</p> <p>31. Danish Conquest of England under Canute the Great, 1017.</p>	<p>14. Shortly after the introduction of Christianity there arose a clerical Latin literature. Latin was the language of civilization, and nearly all who cultivated Latin learning were ecclesiastics. 'Celtic monks first practised their awkward Latin pens in England in composing legends, theological treatises, and fabulous chronicles, until their Anglo-Saxon brethren outstripped them.'</p>
<p>32. Westminster Abbey begun on the site formerly occupied by a temple dedicated to Apollo, 1041.</p> <p>33. Reversion of government to the Anglo-Saxons, 1042.</p>	
<p>34. Oxford University famous as a seat of learning, 1045.</p>	<p>15. Modification of Pagan fierceness and fatalism by the new spirit entering with Christianity.</p>
<p>35. Macbeth slain at Dunsinane, 1056.</p>	
<p>36. Legend of Lady Godiva about this date.</p>	

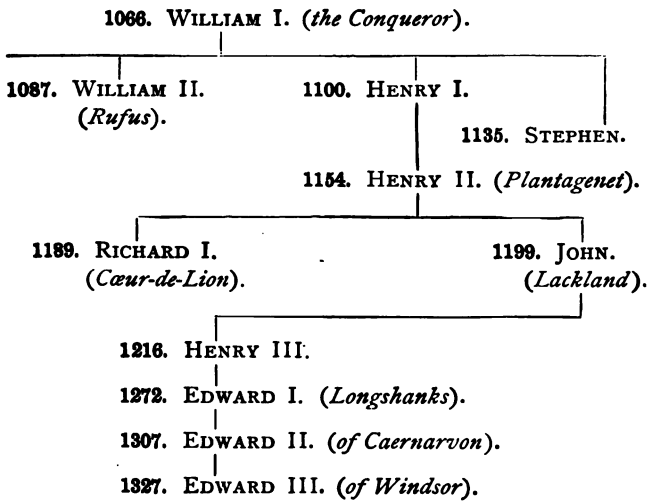
WRITERS.	WRITINGS.
<b>Monks</b> in the various monasteries.	<b>The Saxon Chronicle</b> , an uncritical but valuable record (some of it in verse) of wars, events, and phenomena, from 55 B. C. to A. D. 1154, established in King Alfred's time, the first history of any Teutonic people in their own language.
<b>Alfric</b> (—1006), surnamed Grammaticus, Archbishop of Canterbury, the first to translate into English prose any considerable portion of the Bible.	<b>Latin Colloquy</b> , in which the language is taught by the conversational method, pupils answering questions concerning their respective trades. <b>Homilies</b> , compiled from the Christian Fathers in two sets, each of forty sermons. Also, translations into English of a <b>Latin Grammar</b> , the <b>Pentateuch</b> , <b>Judges</b> , and part of <b>Job</b> . His <b>Latin Glossary</b> is a work of merit.
<b>(Unknown.)</b>	<b>The Grave</b> , a fine fragment showing the sternness with which our forefathers thought of death.
<b>(Unknown.)</b>	<b>Exeter Book</b> and <b>Vercelli Book</b> , two collections of Anglo-Saxon pieces, religious and secular; so named from the place where each is now preserved. Perhaps the most noteworthy of these poems are 'The Phoenix' and several 'Addresses of the Soul to the Body,' in which the soul debates with the body as to the chief cause of sin.





## CHAPTER II.

ANGLO-NORMAN PERIOD, 1066-1350.



EVENTS.	CHARACTERISTICS.
<ol style="list-style-type: none"> <li>1. Norman Conquest, 1066.</li>   <li>2. Reorganization of feudal tenures, which are rendered more slavish, 1067.</li>   <li>3. Curfew bell introduced, the object of which was to warn the people to cover up their fires and retire to rest. The time for ringing the bells was sunset in summer and about eight o'clock in winter, 1068.</li>   <li>4. Division of the kingdom into baronies and fiefs, each of which was charged with the obligation of providing a man at arms to attend the king in his wars forty days annually, 1072.</li>   <li>5. Introduction of Norman-French ideas, especially poetry.</li>   <li>6. Introduction of chivalry, the system of knighthood, as a positive institution.</li> </ol>	<ol style="list-style-type: none"> <li>1. Superiority of Normans to Saxons in (1) refinement of manners, (2) taste, (3) military science, (4) intellectual culture : polite, talkative, gay, sentimental, delighting in splendor, superficial.</li>   <li>2. Norman fondness for the songs of the Trouvères, — itinerant minstrels of Northern France who subsisted on the alms or remuneration received for story-telling and dancing, and a few of whom rose to the rank of Romancers, singing the exploits of the nobles in whose service they were retained. Such pieces — written in the dialect which <i>Roman</i> occupation of early France had caused to grow up out of the gradual corruption of the Latin language and its mixture with foreign elements — are known as <b>romances</b>.</li>   <li>3. Literature composed, for the most part, by the clergy. Few of the laity could read and write.</li> </ol>

WRITERS.	WRITINGS.
(Unknown.)	<b>Homilies</b> (1120), popular expositions of Scripture accompanied by moral reflections and exhortations.
(Unknown.)	<b>Moral Ode</b> (1160), a rhyming poem.
(Unknown.)	<b>Sayings of Alfred</b> (about 1200).
<p>X <b>William of Malmesbury</b> (1095-1142), celebrated ecclesiastic, early known in the monastery as an enthusiast for books; almost rising by his improved method from chronicler into historian.</p>	<b>History of the Kings of England</b> (in Latin), from the arrival of the first English, 449 to 1120. <b>History of English Prelates</b> (likewise in Latin).
<p>[ <b>Geoffrey of Monmouth</b> (— 1154), a Welsh bishop who opened a poetical spring that will run through the fields of our literature for all time.</p>	<p><b>History of the Britons</b> (1147), professedly rendered into Latin from an ancient Cymric manuscript, recording the wonderful deeds of an unbroken series of British kings from Brut, the founder, to the close of the seventh century; really a romance of history, in the form of authentic chronicle: the source from which the romance-writers have drawn their materials about Arthur and the Knights of the Round Table. In it occurs the original story of King Lear.</p>
<p>[ <b>Richard Wace</b> (1112-1184), reading clerk, courtier, and poet.</p>	<b>Le Brut d'Angleterre</b> , in octosyllabic French verse, fifteen thou-

EVENTS.	CHARACTERISTICS.
<p>7. Removal of natives from places of dignity and trust, and the degradation of the conquered.</p> <p>8. English language displaced in literature and polite society by French and Latin.</p> <p>9. Tower of London begun, 1078.</p> <p>10. The Koran translated into Latin, 1143.</p> <p>11. Last entry made in the Anglo-Saxon Chronicle, 1154.</p> <p>12. Trial by jury formally recognized in the Council of Clarendon, 1164.</p>	<p>4. Literature in the vernacular, mostly poetical. Two main streams, — religious and story-telling; the latter (romantic or historical) being chiefly imitations or translations of Norman-French pieces. Principal subjects of the romances, Arthur and his knights, Charlemagne and his followers, warriors of the crusades, and the Grecian heroes.</p> <p>5. Near the end of the period are found a few lyrics, tinged with the color of French romance, but having an English background.</p>

WRITERS.	WRITINGS.
<p><b>Walter Map</b> (1150-1196), Archdeacon of Oxford, poet and wit, with a high and spiritual purpose; the first to put into the King Arthur legends a Christian soul.</p> <p><b>Layamon</b> (1150-1210), priest in a rural district; one of the people; to vernacular poetry after the conquest what Caedmon was before it.</p> <p><b>Orm</b> (1187-1237), an Augustine monk who wrote for the spiritual improvement of his countrymen.</p>	<p>sand lines; the story of an imaginary son of Æneas of Troy, Brutus, who is represented as having founded the State of Britain many centuries before the Christian era; in part translated, in part paraphrased, from Geoffrey, with added legends and fresh inventions.</p> <p>Some Latin verses purporting to be poems of a certain Bishop Golias, a gluttonous dignitary, and thus keenly satirizing the corruptions of the Church. <b>Arthur Legends</b>, arranged into a harmonious whole in Latin, with the addition of <i>Quest of the Graal</i> and <i>Morte d'Arthur</i>.</p> <p><b>The Brut</b> (1205), a poem on Brutus, the supposed first settler in Britain, in Saxon alliterative unrhymed measure, with an occasional rhyme; translated from the French of Wace, with numerous additions from fancy and tradition; valuable as opening up an immense fabled past to the English imagination, and as illustrating the semi-Saxon stage of our language.</p> <p><b>Ormulum</b> (about 1215), a metrical paraphrase of the portion of the Gospel assigned to each day of the year in the Church</p>

EVENTS.	CHARACTERISTICS.
<p>13. Death of Thomas à Becket, 1170.</p> <p>14. Glass windows in private houses, 1180.</p> <p>15. Chimneys introduced, 1200.</p> <p>16. Magna Charta, 1215.</p> <p>17. First stone of the present Abbey of Westminster laid, 1220.</p> <p>18. First charter to Cambridge University, 1230.</p> <p>19. Fire and water ordeals abolished, 1261.</p> <p>20. Birth of Dante, 1265.</p>	<p>6. Prose, including monastic chronicles, legendary histories, theological and philosophical works, was written almost wholly in Latin. Much of it was scholastic, — the reproduction of ancient philosophy in subserviency to the Christian articles of faith.</p> <p>7. Narrowing of the mental horizon by clerical dogmas, to explain the mysteries of which was the chief work of the learned.</p>

WRITERS.	WRITINGS.
(Unknown.)	<p>services, with metrical commentaries (nearly all lost). The manuscript as preserved comprises twenty thousand lines of eight and seven syllables alternately, without alliteration and, except in a few cases, without rhyme. It is marked by a peculiar device of spelling for the guidance of priestly readers, — after every short vowel the consonant is doubled : —</p> <p>‘ Thiss bocc iss nemmed Ormulum, Forrthi thatt Orrm itt wrohhte.’</p>
(Unknown.)	<p><b>Anoren Riwle</b> (1220), the rule of the Anchoresses ; a code of precepts (in prose) for the guidance of a nunnery.</p>
(Unknown.)	<p><b>Genesis and Exodus</b> (1250), biblical poem of over four thousand lines, which begins by saying that men should be glad as birds to have the story of salvation turned out of Latin into their own native speech.</p>
<p><b>Roger Bacon</b> (1214–1292), the best scholar of the period and an extraordinary man, so far in advance of his age that he communicated no stimulus and found no imitators ; an illustrious example of greatness born out of its time.</p>	<p><b>Opus Majus</b>, or <b>Greater Work</b>, (1267), leading purpose, the progress of knowledge and, to this end, the reform of scientific method ; the encyclopædia of the classic century of scholasticism. He wrote numerous other works, giving prophetic glimpses of the future conquests of science.</p>



EVENTS.	CHARACTERISTICS.
21. Origin of the House of Commons, 1265.	8. Zeal for learning as displayed in the munificent endowments for the erection of colleges at Oxford and Cambridge.
22. Crusades, 1096-1270.	
23. Death of Saint Thomas Aquinas, 1274.	9. Movements of the English mind in the direction of dramatic literature, arising from the desire of the clergy to bring facts and truths of the Bible and lives of the saints home to the hearts of the illiterate. Hence the <i>miracle-play</i> .
24. Wales conquered by England, 1283.	
25. Tallow candles in general use, 1290. (Splinters of wood, dipped in tallow, had been the principal lights.)	
26. First English parliament, 1295.	10. Growing taste for allegory, encouraged by the monastics, who, obeying the poet's law, sing of love but mean Holy Church, the Virgin, or some virtue.
27. Absorption of the Normans into the substance of the English nation, 1300.	
28. Robert Bruce King of Scotland, 1306.	
29. Birth of Boccaccio, Italian story-writer, 1313.	11. English language, on re-asserting itself at the close of the period, has acquired larger capabilities by the loss of inflections and the addition of French words.
30. Battle of Bannockburn, 1314.	
31. University of Dublin founded, 1319.	

WRITERS.	WRITINGS.
<b>Matthew Paris</b> (— about 1273), chronicler and monk of St. Albans.	<b>Historia Major</b> , full of superstition, but spirited, and handling Church questions with a freedom that made it a favorite with the early Reformers; <b>Flores Historiarum</b> , revision of a previous work bearing the same title.
(Unknown.)	<b>Havelok, King Horn, and Romance of Alexander</b> , (1) and (2) stories of Scandinavian origin, (3) of Greek. All translated from the French about 1280.
<b>Nicholas of Guildford.</b>	<b>Owl and Nightingale</b> , an idyl in which two birds submit to the writer their quarrel for precedence.
(Unknown.)	<b>Land of Cockayne</b> ( <i>kitchen</i> ), a satire descriptive of the growing luxuriousness and vices of the monks.
<b>Robert of Gloucester</b> (1255-1307), a monk.	<b>Rhyming Chronicle</b> (1297), a history of England from Brutus to Edward I. Also, in rhyme, <b>Lives and Legends of the English Saints</b> .
<b>Robert Manning</b> (1273-1340), a monk of Brunne.	<b>Chronicle of England</b> in rhyme. <b>Handlying Synne</b> (1303), designed for religious instruction through the medium of attractive stories relating to the seven deadly sins (Pride, Luxury, Envy, Wrath, Avarice, Sloth, Gluttony), the Ten Commandments, etc.

EVENTS.	CHARACTERISTICS.
32. Independence of Scotland acknowledged, 1328.	
33. Hundred years' war begins between France and England, 1337.	12. Highway robbery, on which capital punishments, though frequent, made little impression.
34. University of Heidelberg founded, 1346.	
35. Massacre of 1,500,000 Jews in Europe as the supposed cause of pestilence, 1348.	13. As a whole, a period of credulity and superstition, of blind adherence to authority, and of ecclesiastical dominance.
36. Black death in England, 1349.	
37. Fusion of the two languages, as of the two peoples, into a harmonious whole.	14. Of the tree of English life, Saxon is the deep root and strong stem ; Celt and Norman the flower and the foliage.

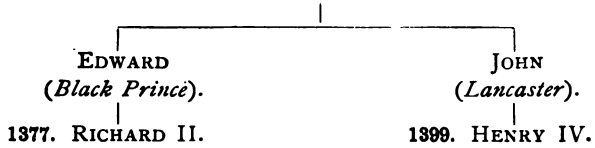
WRITERS.	WRITINGS.
<i>(Unknown.)</i>	<b>Cursor Mundi</b> (about 1320), metrical version of the Bible. interspersed, like the <b>Handlying Synne</b> , with legends of saints.
<b>Duns Scotus</b> (— 1308), monk and schoolman, known as the Subtle Doctor.	<b>Scholastic treatises</b> , comprising twelve huge folio volumes in Latin. Their germ idea is <i>Realism</i> , the doctrine that universals (as age, beauty, etc.) have an existence independent of individuals. Opposed to this was <i>Nominalism</i> , the doctrine that universals exist only in name.
<b>Richard Rolle</b> (1349), known also as the Hermit of Hampole.	<b>Pricke of Conscience</b> (about 1340), in Latin and in English.
<b>Ralph Higden</b> (— 1363), a monk.	<b>Polychronicon</b> , a Latin sketch of universal history, with special reference to England, containing, like the rest, a large proportion of the purely fabulous.
<b>Lawrence Minot</b> , first English national song-writer.	<b>War-lyrics</b> (1352), celebrating the deeds and battles of Edward III.



### CHAPTER III.

CHAUCERIAN PERIOD, 1350-1412.

1327. EDWARD III.



EVENTS.	CHARACTERISTICS.
1. Black Death, 1361, 1369.	1. Chivalry at its height.
2. First law pleadings in English, 1362.	2. High life brilliant and tumultuous, eager for adventure, adornment, and pleasure. War on the right, riot on the left.
3. First striking clock at Westminster, 1368.	3. Only the clergy educated, and they but relatively.
4. Death of the great Italian poet, Petrarch, 1374. He polished the sonnet, and made it the European fashion of his own and the two succeeding ages.	4. The masses poor and ignorant. An angry, fretful spirit among the working classes. Feudal bondage relaxing.
5. Death of Boccaccio, 1375, whose Decameron (a collection of one hundred tales) has had an almost unequalled influence on literature.	5. Misery of the people, owing to the French wars.
6. Thirty-five thousand inhabitants in London, 1377.	6. Greed and scandal of papacy and priesthood provoke popular hatred.

WRITERS.	WRITINGS.
<p>William Langland (1332-1400), a priest and moralist who wrote for social and Church reform; the Puritan of the fourteenth century who sought to make loathsome the things he wished to see abolished, and to elevate the depraved by energetic reproof and exhortation. 'Chaucer describes the rich more fully than the poor, and shows the holiday-making, cheerful, genial phase of English life; but Langland pictures the homely poor in their ill-fed, hardworking condition, battling against hunger, famine, injustice, oppression, and all the stern realities and hardships that tried them as gold is tried in the fire.'</p> <p>(Unknown.)</p>	<p>Vision of William concerning Piers the Plowman, commonly called the <i>Vision of Piers Plowman</i>; an allegorical poem in old English alliterative metre; a series of eleven visions, representing the corrupting influence of wealth ('Lady Meed'), the conversion of the Seven Deadly Sins by repentance, the lives of the honest and industrious Do Well, Do Better (the better life, the life of faith, hope, and charity), and Do Best (the best life), the besieged and all but despairing Conscience, who, grasping his pilgrim staff, sets out to wander over the world in search of that lowly son of the soil who typifies the condescension of Christ to human nature, — Piers Plowman, the poor husbandman, hero, and favorite ideal character.</p> <p>It is in effect a stern moralist's comparison of the <i>actual</i> with what <i>ought to be</i>, full of fierce scorn for wasteful idleness, and of burning indignation against oppression and neglect of the weak.</p> <p>Piers Plowman's Creed (1394?), an imitation of the vision, bitterly directed against all orders of friars. An ignorant man, applying to them in vain for instruction, met a common</p>



EVENTS.	CHARACTERISTICS.
<p>7. Border war with the Scots, 1378.</p> <p>8. Insurrection against the poll-tax, under Wat Tyler. Fifteen hundred insurgents hanged, 1381.</p> <p>9. First English version of the whole Bible (Wiclif).</p> <p>10. First law for the punishment of heretics passed. William Sawtree the first English martyr for heresy, 1401.</p>	<p>7. Rivalry between the secular priests and the monastic orders.</p> <p>8. European movement for the equal rights of man against the class system of the Middle Ages.</p> <p>9. English language increased by the great influx of French terms, and almost devoid of inflections, becomes, in the form of the East Midland dialect, the tongue of the court and society, and is made by Chaucer and Gower the standard in literature. ✓</p> <p>10. The writings which exhibit the language in its most favorable state are decidedly those of Chaucer. ✓</p> <p>11. The taste for French manner and matter declines, and poetry becomes, in form and substance, correspondingly English. Story-telling seeks its materials first in France, then in Italy. ✓</p>

WRITERS.	WRITINGS.
<p>Sir John Mandeville (1300-1372), physician and traveller; often styled our first prose-writer in <i>formed</i> English.</p>	<p>plowman, who told him that the friars, though their orders were founded by good men, had all become children of the Devil.</p> <p><b>The Voyaige and Travaile</b>, travels to Jerusalem, Judea, and other countries. Written in Latin, French, and English (1356). ✓</p>
<p>John Barbour (1316-1395), Arch-deacon of Aberdeen, a Scottish poet of some breadth and considerable vigor.</p>	<p><b>The Bruce</b> (1376), a narrative poem of more than thirteen thousand rhymed octosyllabic lines, the knightly hero of which is Robert Bruce, who about fifty years before had waged successfully the Scottish war of independence.</p>
<p>John Wiclif (1324-1384), a reformer from the University, and foremost theologian of his time, attacked abuses in Church government, and the doctrine of transubstantiation; persecuted as a heretic.</p>	<p>Translation of the <b>Bible</b> from the Latin version. Tracts and pamphlets on ecclesiastical reform. ✓</p>
<p>Geoffrey Chaucer (1328-1400), poet, courtier, soldier, diplomat, controller of the customs, clerk of the king's works, M. P., man of letters and man of the world; tender, sympathetic, and glad; a lover of humanity and of nature; first to establish a literary English; first to make poetry an elegant art; first to make the love of</p>	<p><b>Parliament of Foules</b> (about 1382), an allegorical debate between birds to decide the claims of three eagles as to the possession of a female. The conception is the exact representation of the mediæval Court of Love. Perhaps the richest of his smaller poems. <b>House of Fame</b> (1384 ?), an allegory, the purpose of which is to show 'how</p>

EVENTS.	CHARACTERISTICS.
<p>11. Tilts and tournaments prohibited, 1401.</p> <p>12. Parliament asserted that the income of the Church amounted to five hundred thousand marks and eighteen thousand ploughs of land; and they proposed that this immense rental should be appropriated to the maintenance of a hundred hospitals, and a certain number of earls, knights, and squires, leaving a surplus of £20,000 for the King's use. Proposal rejected, 1404.</p>	<p>12. Chroniclers retain the appetite for the marvellous. No historical writings, as yet, that rise to the truthfulness and dignity of history proper.</p> <p>13. Learned emulation, of which Oxford and Cambridge are the centres.</p> <p>14. Science and philosophy interwoven with the interests of theology.</p> <p>15. Bitterness of theological controversy.</p> <p>16. What scholasticism, in the midst of all its errors, did for us was to insist on the necessity of rigid demonstration and a more exact use of words, to introduce a clear and methodical treatment of all subjects into discussion, and, above all, to substitute an appeal to the reason for unquestioning obedience to authority.</p> <p>17. Tracts and books still circulate, as hitherto, only in manuscript.</p>

WRITERS.	WRITINGS.
<p>nature a distinct element in our literature. His love, however, instinctive, like that of a child, rather than interpretive like that of Shelley or Wordsworth. His first period (1366-1372) represents the influence of French poetry; his second (1372-1384), the influence of Italian literature, consequent upon diplomatic missions to Italy. His third period is entirely English.</p> <p>From Dante he learns the power and range of poetry; from ✓ Petrarch, the <i>form</i> of poetry; from Boccaccio, the art of story-telling.</p> <p>[ The greatest story-teller in English verse.</p> <p>John Trevisa (—1412), Vicar of Berkeley.</p>	<p>the deeds of all men and women, be they good or bad, are carried by export to posterities.' Grandly suggestive, too, of the transitoriness of fame. <b>Canterbury Tales</b>, stories professedly told to while away the tediousness of a journey from London to the shrine of Thomas à Becket at Canterbury, by a merry company of thirty-two pilgrims representing every rank of society, from the noble to the ploughman. Four stories were to be related by each, — two going, and two returning. The series, not carried farther than the twenty-fourth, covers the whole range of Middle-Age poetry. The best is the <b>Knight's Tale</b>. The most admirable part of the whole is the <i>Prologue</i>, giving the portraits of the different pilgrims, and showing, in its life-like delineations, the clear-eyed observer of men. Each character is distinct in face, costume, temper, sentiment, and each tale is suited to the teller. Two of the tales — the Parson's and the Tale of Melibeus — are in rather splendid prose.</p> <p>Translation of Higden's <b>Polychronicon</b> (1387), with additions and emendations.</p>

EVENTS.	CHARACTERISTICS.
13. University of Leipsic founded, 1409.	18. Scotland, divided among hostile and dissimilar peoples, offered few encouragements for the cultivation of the arts of peace.
14. University of St Andrews founded, 1411.	

WRITERS.	WRITINGS.
<p><b>John Gower</b> (1325-1408), a country gentleman, probably also a lawyer, widely read, grave, and didactic, called by Chaucer 'the moral Gower;' by others the 'old man tedious.'</p>	<p><b>Speculum Meditantis</b> ('Mirror of a Meditating Mind'), a didactic poem on vices and virtues lost. <b>Vox Clamantis</b> ('Voice of One Crying,' or 'An Earnest Appeal'), evoked by the rebellion of Jack Straw. <b>Confessio Amantis</b> ('Confession of a lover'), a dialogue between a penitent and his confessor, the latter being a priest of Venus, — substantially a miscellany of tales, fantastic love, philosophy, alchemy, astrology, and magic. He wrote the first in Latin, the second in French, and the third in English.</p>

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## CHAPTER IV.

### BARREN PERIOD, 1412-1513.

Lancaster	{	1413. HENRY V.	
	{	1423. HENRY VI.	
York . .	{	1461. EDWARD IV.	
	{	1483. EDWARD V.	1483. RICHARD III.
Tudor . .	{	1485. HENRY VII.	
	{	1509. HENRY VIII.	



EVENTS.	CHARACTERISTICS.
1. Huss, of Bohemia, preaches against the errors of the clergy, and inveighs against the sale of indulgences, 1413.	1. Culmination of monastic wealth and luxury.
2. Suppression of one hundred and ten monasteries, 1414.	2. Reduction of practical religion to the accomplishment of ceremonies.
3. English language adopted by the House of Commons, 1414.	3. Superstition wide-spread and dense.
4. Burning of Joan of Arc as a witch, the clergy assisting, 1431.	4. 'We are apt to form romantic and exaggerated notions about the innocence of our ancestors. Ages of ignorance and simplicity are taught to be ages of purity. . . . Rude periods have that grossness of manners which is not less friendly to virtue than luxury itself. In the Middle Ages, not only the most flagrant violations of modesty were frequently practised and permitted, but the most infamous vices. Men are less ashamed as they are less polished. Great refinement multiplies criminal pleasures, but at the same time prevents the actual commission of many enormities ; at least it preserves public decency, and suppresses public licentiousness.'
5. Invention of printing, 1438-1445.	

WRITERS.	WRITINGS.
<p><b>Thomas Occleve</b> (1370-1430?), admiring follower of Chaucer, favorite among the frequenters of taverns, unequalled in drinking at night and lying abed in the morning. His character is more interesting than his poetry.</p> <p><b>John Lydgate</b> (1374-1460), an indefatigable and facile versifier without depth or refinement of poetical feeling, but with an abundance of poetical language; well read in ancient lore, apt at the manufacture of such moral verses as the public liked. Chief excellencies, — narrative vigor and gorgeous description. The most celebrated of Chaucer's successors.</p>	<p><b>Letter of Cupid</b>, in which Cupid warns all his subjects of the ladies' grievous complaints concerning the guile and dissimulation of men. <b>De Regimine Principum</b> (1412), a didactic poem on the duties of the king in his domestic and foreign relations. Perhaps Occleve owes his place in literature to his laments for his 'maister Chaucer.'</p> <p>Chief poems : <b>The Storie of Thebes</b>, translated from the Latin ; <b>The Fall of Princes</b>, from Boccaccio, — an admonition to the mighty to be humble, and to the lowly to be content ; <b>The Troye Book</b>, from the French. Also pageants, masques, May-games, and satirical ballads. The best-known of his minor poems are the <b>Dance of Death</b> and the <b>London Lackpenny</b>. An incomplete list of two hundred and fifty-one of his productions has been enumerated.</p>
<p>(Unknown.)</p>	<p><b>Romaunt of the Rose</b>, an allegory of love, translated from the French, and the crowning effort of French genius. 'The difficulties and dangers of a lover, in pursuing and obtaining the object of his desires, are the literal argument of the poem. This design is couched under the allegory of a rose,</p>

EVENTS.	CHARACTERISTICS.
6. Excitement caused throughout Europe by the discoveries of Portuguese navigators, 1446.	
7. Jack Cade's insurrection, 1450.	
8. University of Glasgow founded, 1451.	5. Decline of romance poetry, which is gradually supplanted by other species, and by the rising taste for prose romance. ✓
9. Capture of Constantinople by the Turks, and the flight of the Greek philosophers into Italy, whence their influence spreads over Europe, 1453.	6. Popularity of the <b>ballad</b> , — especially among the lower classes, — which exercises an important influence on English literature by keeping alive the national traditions. ✓

WRITERS.	WRITINGS.
(Unknown.)	<p>which our lover, after frequent obstacles, gathers in a delicious garden. He traverses vast ditches, scales lofty walls, and forces the gates of adamantine castles. These enchanted holds are all inhabited by various divinities, some of which assist, and some oppose, the lover's progress.'</p> <p><b>The Flower and the Leaf</b>, 'an exquisite piece of fairy fancy,' not to be more aptly described than in the words of the writer's preface: 'A gentlewoman, out of an arbour in a grove, seeth a great company of knights and ladies in a dance upon the green grass; the which being ended, they all kneel down and do honour to the Daisy, some to the Flower, and some to the Leaf. Afterwards this gentlewoman learneth by one of these ladies the meaning of the vision, which is this: They who honour the Flower — a thing fading with every blast — are such as look after beauty and worldly pleasure. But they that honour the Leaf, which abideth with the root, notwithstanding the frosts and winter storms, are they which follow virtue and enduring qualities, without regard of worldly respects.' [Assigned, like the <i>Rose</i>, to Chaucer; but the</p>

EVENTS.	CHARACTERISTICS.
10. End of the Hundred Years' War, 1453.	7. Bolder, more original, and more intensely patriotic note of Scotch poetry. The wild beauty and revengeful spirit, in particular, of its Ballads of the Border, commemorative of their chieftains' exploits in the recent war of freedom.
11. Wars of the Roses begin, 1455.	
12. Death of Thomas à Kempis, France, 1471.	
13. Birth of Thomas Wolsey, cardinal, prime minister, chancellor, 1471.	8. Plentiful use of rhyme and metre for chronicles, moral treatises (from the Latin), lives of saints, and chivalrous romances (from the French).
14. Birth of Ariosto, one of the greatest of Italian poets ; author of <i>Orlando Furioso</i> , 1474.	
15. Birth of Michael Angelo, unrivalled painter, sculptor, and architect of Italy, 1474.	9. 'The fifteenth century has transmitted to us a large number of poetical compositions ; but most of them are quite valueless, unless as instructive specimens of the rapidity with which the language was undergoing the latest of the changes that developed it into modern English.'

WRITERS.	WRITINGS.
<p><b>Reginald Pecock</b> (1390-1460), a bishop. Sole advocate, in his century, of ecclesiastical tolerance and freedom.</p>	<p>best critics doubt or deny his authorship.]</p> <p><b>Repressor of overmuch Blaming of the Clergy</b> (1449), the design of which was to justify certain practices then firmly established in the church to which the Lollards, or followers of Wyclif, were vehemently opposed. The appeal was to reason rather than to authority.</p>
<p><b>James I.</b>, poet-king of Scotland (1394-1437), a prisoner in England and educated there (1405-1424); the star among Chaucer's disciples.</p>	<p><b>The King's Quair</b> (Book), a poem of about fourteen hundred verses, written in imitation of Chaucer, in seven-line stanzas (whence <i>rhyme royal</i>); the story of his captivity and courtship, inspired by the vision of Lady Jane Beaufort; deficient in richness and delicacy, but the most famous English poem of the period.</p>
<p>(<i>Unknown.</i>)</p>	<p><b>The Cuckoo and the Nightingale</b>, a short allegory in which the two birds dispute about the blessedness of love, the former contending that it is full of misery, the latter asserting triumphantly that it is full of pleasure. [Ascribed to Chaucer, but rejected by scholars.]</p>
<p>(<i>Unknown.</i>)</p>	<p><b>Court of Love</b> (about 1470), an allegory done in imitation of the <i>Rose</i>; showing that all, whatever the impediments, are subject to love, and containing</p>

EVENTS.	CHARACTERISTICS.
<p>16. Conviction and execution of witches, 1478.</p> <p>17. Birth of Raphael, founder of the <i>Roman School</i> of painting, the leading principle of which was the study of nature and the antique, 1482.</p> <p>18. Birth of Martin Luther, 1483.</p> <p>19. Union by marriage of the Houses of York and Lancaster, terminating the Wars of the Roses, which caused the untimely death of one hundred thousand persons and the extinction of many ancient families, 1485.</p>	<p>10. Many imitate Chaucer, but none equal him. The best imitations are Scotch.</p> <p>11. Disappearance of the spirit of metaphysical speculation, and expansion of the curriculum of study by the introduction of Greek and the growing interest in ancient writers.</p> <p>12. Alchemy and astrology begin to yield to the surer light of astronomical science, now studied throughout Europe.</p> <p>13. A wide literary desert, due (1) to repression of inquiry; (2) to the discontent consequent upon the heavy taxation caused by the Hundred Years' War; (3) to the Wars of the</p>

WRITERS.	WRITINGS.
<p><b>Thomas Malory.</b> Nothing known of his life; said by some to have been a Welshman, and not a knight, but a priest.</p> <p><i>Unknown.</i>)</p> <p><i>Unknown.</i>)</p> <p><b>ind Harry,</b> a Scotch rustic, blind from birth, who obtained food and clothing by singing or chanting tales to the harp.</p>	<p>also 'those twenty statutes which are to be observed in the Court of Love.' [Attributed to Chaucer, but wrongly, according to such critics as Ten Brink, Bradshaw, Skeat, and Furnival.]</p> <p><b>History of King Arthur</b> (1470), a spirited and graphic condensation, in prose, of the Arthurian romances, beginning with the birth of Arthur and ending with his death; chief source from which Tennyson has drawn the materials for his <i>Idylls of the King</i>.</p> <p><b>Complaint of the Black Knight</b>, a professed record of what the poet has heard of the complaint of a knight whom false tongues had hindered of his lady's grace; a court poem of the French conventional pattern. [Said by Shirley, Chaucer's contemporary, to be Lydgate's.]</p> <p><b>Testament of Love</b>, a professed prose imitation of Boethius; in substance a discourse on Love, the Creator, Heaven, Necessity, and Free-Will.</p> <p><b>Wallace</b> (about 1470), a companion epic to Barbour's <i>Bruce</i>, but rougher and less trustworthy. It is written in ten-syllable rhyming couplets, and contains about twelve thousand lines.</p>



EVENTS.	CHARACTERISTICS.
	<p>Roses, which, being ambitious struggles for power, thoroughly unsettled the country, making impossible the cultivation of the peaceful and enlightened arts.</p>
<p>20. The Greek language taught in England by Professor Grocyn of Oxford, 1495.</p>	
<p>21. Discovery of America, 1492.</p>	<p>14. 'A brilliant sun [Chaucer] enlivens the face of nature with an unusual lustre; the sudden appearance of cloudless skies, and the unexpected warmth of a tepid atmosphere, after the gloom and inclemencies of a tedious winter, fill our hearts with the visionary prospects of a speedy summer; and we fondly anticipate a long continuance of gentle gales and vernal serenity. But winter returns with redoubled horrors; the clouds condense more formidably than before; and those tender buds and early blossoms, which were called forth by the transient gleam of a temporary sunshine, are nipped by frost and torn by tempests.'</p>
<p>22. Perkin Warbeck personates the murdered Duke of York, 1492.</p>	
<p>23. Discovery of Newfoundland, 1497.</p>	

WRITERS.	WRITINGS.
<p><b>Sir John Fortescue</b> (1395-1483), legal and political writer, Chief-Justice of the King's Bench.</p>	<p>A Latin work on the excellence of the laws of England, and an English work entitled <i>Difference between an Absolute and a Limited Monarchy</i>. Perhaps the first works whose titles avow the strong English pride of country.</p>
<p><b>William Caxton</b> (1412-1492), mercer, printer, and writer. His printing-press gave an immense impulse to writing in English.</p>	<p><i>The Game and Playe of the Chesse</i>, translated from the French. First English printed book (1474). <i>Pilgrimage of the Soul</i>, <i>The Golden Legend</i>, and many others.</p>
<p><b>The Pastons.</b></p>	<p><i>Paston Letters</i> (1422-1505), correspondence of a country family from Henry VI. to Henry VII. They afford some curious and informing glimpses of the state of society.</p>
<p><b>Stephen Hawes</b>, groom of the chamber to Henry VII.; a clever man, who, taking delight in literature, wrote some doubly dull and spiritless poems.</p>	<p><i>Temple of Glass</i> (1500), an imitation of Chaucer's <i>House of Fame</i>. <i>Pastime of Pleasure</i> (1506), a rough and untunable allegory, the design of which is to entice young men, by the promise of pastime and pleasure, into a course of valuable (?) instruction in the Seven Sciences and in moral habits.</p>
<p><b>Robert Fabian</b> (—1512), opulent citizen and politician and zealous churchman, of London.</p>	<p><i>Concordance of Histories</i>, narrating the history of Britain (fact and fiction) from the landing of Brutus down to 1485.</p>

EVENTS.	CHARACTERISTICS.
24. Canada discovered, 1499.	
25. University of Wittenberg founded, 1502.	
26. Spinning by distaff introduced into England, 1505.	
27. Gunpowder changes the art of war, and becomes the chief agent in the destruction of feudalism and the centralization of government under Henry VII.	
28. Gardening introduced from the Netherlands, 1509.	
29. Luther visits Rome, 1511.	
30. Battle of Flodden, 1513.	
31. Invention of the Camera Obscura, 1515.	

WRITERS.	WRITINGS.
<p><b>William Dunbar</b> (1460-1515), a jolly yet essentially earnest, quick-witted friar and courtier of Scotland; usually spoken of as being, next to Burns, the greatest poet that Scotland has produced. His main impulse came from Chaucer.</p> <p><b>Gawyn Douglas</b> (1474-1522), a Scotch bishop, a poet, a political intriguer, a dishonored exile.</p>	<p><b>The Daunce</b>, a grimly humorous description of the Seven Deadly Sins celebrating their orgies on the floor of hell. A departure from the worn-out models of Chaucer and the romance poets.</p> <p><b>Palace of Honour</b> (1501), a court poem in the conventional May-morning style. Translation of <b>Virgil's Æneid</b> (1513) into heroic couplets, — the first translation of any Latin author into verse.</p> <p><b>King Hart</b>, an allegory of life, the heart personified as man.</p>
<p><b>John Skelton</b> (1460-1529), a spirited but coarse satirist against civil and ecclesiastical corruption; a scholar, pronounced by Erasmus 'the glory and light of English letters;' the most original of Chaucer's later imitators.</p>	<p><b>Why Come Ye Not to Court?</b> — a bold satire, pouring out his own and the people's anger against Wolsey. Principal poem, <b>Colin Clout</b>, an attack on the clergy, with cudgel words, purporting to retail what a countryman hears as he passes among the people. It represents the popular feeling of the time.</p>
<p>(<i>Unknown.</i>)</p>	<p><b>Ballads</b>, popular tales sung to the accompaniment of music and dancing; born of a jovial and hardy yeomanry leading a perilous existence; full of sympathy with the forest and the outlaw. Many of them collected around the legendary <i>Robin Hood</i> (see, for illustrations, Percy's <i>Reliques of Ancient English Poetry</i>).</p>



## CHAPTER V.

### RENAISSANCE PERIOD, 1513-1625.

1509. HENRY VIII.

{ 1547. EDWARD VI.  
1553. MARY I.  
1558. ELIZABETH.

1603. JAMES I. (descended from HENRY VII.).

|  
1625. CHARLES I.

EVENTS.	CHARACTERISTICS.
<ol style="list-style-type: none"> <li>1. Wolsey, cardinal and chancellor, 1515.</li> <li>2. Luther's <i>Theses</i> against 'Indulgences' nailed to the door of the church of the castle of Wittenberg, 1517.</li> <li>3. The London College of Physicians founded, 1518.</li> <li>4. Rise of the art of knitting, 1520.</li> <li>5. Conquest of Mexico, 1521.</li> <li>6. Discovery of Peru, 1524.</li> <li>7. First attempt to discover a North-West passage, 1527.</li> </ol>	<ol style="list-style-type: none"> <li>1. European patronage of Italian universities.</li> <li>2. Unusual activity of religious polemic thought, the critical study of the Scriptures, resulting in numerous ballads, pamphlets, and plays against the old religious system, and in a large amount of theological writing. The Bible becomes common property, is the direct occasion of a large share of the printed matter, and greatly influences the language of literature by its simple style and pure diction.</li> <li>3. Introduction of Greek and Latin literature, and revival of old English tales and ballads; the former stimulating and kindling the enthusiasm of writ-</li> </ol>

WRITERS.	WRITINGS.
<p data-bbox="244 328 399 353"><b>I. Non-dramatic.</b></p> <p data-bbox="158 375 495 593"><b>Sir Thomas More</b> (1480-1535), lawyer, theologian, wit, lord chancellor, theorist, seer, historian; possessed many opposite and some inconsistent qualities, yet ranks with Sidney as one of the most popular characters in English history.</p> <p data-bbox="162 969 495 1105"><b>William Tyndale</b> (1484-1536), student of theology and translator; strangled and burned, his last words being: 'Lord, open the King of England's eyes!'</p>	<p data-bbox="524 375 861 926"><b>Utopia</b> (in Latin), a professed transcription of what he has heard a restless traveller say who had met in his travels with the ideal commonwealth of Utopia (Land of Nowhere). Its purpose was to suggest needed reforms. Idleness, caste, persecution, love of war, selfish greed, cruel sports, the worldliness of kings, and the ambition of priests are all rebuked by the state of things existing in the ideal republic. Principal English work, <b>Life and Reign of Edward V.</b>, — a production which, according to Horace Walpole, will nowhere stand a critical examination. Also controversial writings.</p> <p data-bbox="524 969 861 1377">Translation of <b>New Testament</b> (1525), and the <b>Five Books of Moses</b> (1530). This translation is the basis of the Authorized Version. 'The most important philological monument of the first half of the sixteenth century.' 'There is no book which has had so great an influence on the style of English literature and the standard of English prose.' <b>Enchiridion</b>, translated from the Latin of Erasmus. It argues that Christian life is a warfare against evil, sustained</p>



EVENTS.	CHARACTERISTICS.
<p>8. Sir Thomas More, first lay chancellor, 1529.</p> <p>9. Reformation in England begins, about 1534.</p> <p>10. Nine clergymen hanged and quartered for refusing to admit the spiritual supremacy of Henry VIII., 1535.</p> <p>11. Exhibition of a diving bell in Spain in the presence of the emperor and thousands of wondering spectators, 1538.</p> <p>12. Suppression of five hundred and forty-three monasteries, 1539.</p> <p>13. Birth of Tasso, Italian poet, author of <i>Rinaldo</i> and <i>Jerusalem Delivered</i>, 1544.</p> <p>14. Birth of Cervantes, one of the greatest imaginative writers of Spain, 1547.</p>	<p>ers, the latter furnishing the groundwork of English fiction, and all filled with materials and imagery fresh and new to the English people. Middle Age romance mingled with classical story, and was often the weightier element of the two.</p> <p>4. Italian literature, disclosing itself in translations of Tasso and Ariosto ; in themes (<i>Arcadia</i>, <i>Romeo and Juliet</i>) ; in measures (as that of Spenser) ; in kind of poetry, as the <i>Amourist</i>, — serial love-sonnets mingled with lyrical pieces.</p> <p>5. The growth of physical science, inducing under Bacon a more cautious and critical habit of mind.</p> <p>6. Discovery, consequent upon a new commercial activity. Drake, Davis, and Raleigh lead the world in maritime enter-</p>

WRITERS.	WRITINGS.
<p><b>Sir David Lindsay</b> (1490-1557), Scotch poet of the type of Gower, using verse for practical purposes, from a deep sense of duty to man and God.</p>	<p>by obedience to Christ rather than by faith in scholastic dogmas.</p> <p><b>The Dream</b> (1528), <b>The Complaint</b> (1536), etc.; all didactic, all aiming, without poetical grace, at social and religious reform; frankly advising the king, freely abusing courtiers and ecclesiastics.</p>
<p><b>Hugh Latimer</b> (1491-1555), a bishop, a bold controversialist, one of the most stirring and popular of the Reforming preachers, burned, after many vicissitudes, at Oxford.</p>	<p><b>Sermons</b>, homely, practical, and straight to their purpose; not mere expositions of the Word in the abstract, but addressed to hearers by name, singling out persons and classes, and fearlessly instructing them how to regulate their lives.</p>
<p><b>Sir Thomas Wyatt</b> (1503-1542), a man of culture and literary taste, who travelled in Italy; Henry's favorite wit, — witty, though not happy; initiator of the new movement in English poetry as represented by the <i>Amourist</i>, sonnet and lyric; first in the long line of those who have immortalized their loves in English verse.</p>	<p><b>Sonnets and Lyrics</b>; full of gravity, of mournful and bitter sweetness; the former of unequal merit, faulty in rhyme, questionable in metre; the latter, however, flowing and musical; both, in large part, translated or imitated from the Italian.</p>
<p><b>Roger Ascham</b> (1515-1568), lecturer on Greek at Cambridge; tutor to Edward VI., Queen Elizabeth, and Lady Jane Grey. 'An honest man and a good shooter.'</p>	<p><b>Toxophilus</b> (1544), a treatise, in dialogue form, on the use of the national weapon, the bow.</p> <p><b>The School-master</b> (1570), in two parts, — the first discussing the</p>

EVENTS.	CHARACTERISTICS.
15. Discovery of New Mexico by the Spaniards, 1553.	prise. The wonderful stories of the voyagers stir men to a new kind of literary work.
16. Execution of Lady Jane Grey and her husband, 1554.	7. Invention. Printing and gunpowder, the two earlier inventions, were now working their effects upon society and transforming it.
17. Burning of Bishops Ridley and Latimer for heresy, 1555.	
18. Cranmer, Archbishop of Canterbury, burned, 1556.	8. General security. The reign of Elizabeth firm, peaceful, and conservative, thus favoring the activity of thought.
19. Great increase of crime. Men of rank become robbers. Fifty hanged at Oxford at one time, 1556.	9. Chivalry, its beauty and refinement without its deformity, as represented by Sidney and Spenser.
20. Glass bottles first made in England, 1557.	

WRITERS.	WRITINGS.
<p>✓ <b>Henry Howard, Earl of Surrey</b> (1516-1547), impetuous, sumptuous in tastes and habits; affable to inferiors, haughty to equals. Chief feather in his plume the introduction of blank verse.</p>	<p>general principles for the government and training of children; the second the readiest means of acquiring a knowledge of Latin.</p> <p><b>Sonnets and Lyrics</b>, the style of which is less original and weighty, but more affluent and joyous, than that of his friend Wyatt. Also a translation of the second and fourth books of the <i>Æneid</i> into unrhymed verse, bald and repulsive. ✓</p> <p>Few gems in the poetry of either Surrey or Wyatt; yet because 'they greatly polished our rude and homely manner,' they have been called 'the first reformers of English verse and style.'</p>
<p><b>John Fox</b> (1517-1587), a rampant bigot, who gave himself up wholly to the great religious controversies of the day.</p>	<p><b>Book of Martyrs</b> (1563), an historical sketch of the pure, uncorrupted Church of Christ, and an account of the chief Protestant martyrs; often coarse, not altogether reliable, even slanderous, but vivid, interesting, and effective in weakening the hold of the Romish or ancient Church on the general English heart.</p>
<p><b>John Jewel</b> (1522-1571), one of the ablest of Elizabeth's bishops.</p>	<p><b>Apology</b>, an elegant and much-admired Latin defence of the Church of England.</p>

EVENTS.	CHARACTERISTICS.
<p>21. Calais retaken by the French, 1557. Mary Stuart marries the Dauphin, 1558.</p>	<p>10 The thorough development of the language.</p>
<p>22. Act of Uniformity passed, declaring the queen to be the head of the Church, 1559.</p>	<p>11. The social state. Advancement in social comfort. Harrison (1580) noted the multitude of chimneys, the use of featherbeds and sheets, of carpets and glass windows, of pewter vessels instead of wooden platters. Extraordinary fondness for dress, and the gorgeousness of apparel. 'It is a common thing to put a thousand goats and a hundred oxen on a coat, and to carry a whole manor on one's back.'</p>
<p>23. Appearance of the 'Puritans,' who desire to push the Reformation farther than the Anglican clergy are prepared for, 1559.</p>	
<p>24. Beginning of English slave-trade, 1562.</p>	
<p>25. Introduction of potatoes into England from America, 1563.</p>	
<p>26. Knives first made in England, 1563.</p>	<p>12. Style. In poetry fresh, impassioned, imaginative, and with a great genius, like Shakespeare or Spenser, at once natural and artistic; but with second-rate poets extravagant and unrestrained in the use of</p>

WRITERS.	WRITINGS.
<p><b>Ralph Holinshed</b> (— 1580).</p>	<p><b>Chronicles</b>, professing to be a complete history of Great Britain and Ireland; known to most readers from its being utilized by Shakespeare in the preparation of half-legendary, half-historical plays. ✓</p>
<p><b>Thomas Wilson</b> (—1581), said to have been Dean of Durham, and to have held office under Elizabeth.</p>	<p><b>Rhetoric and Logic</b> (1553), the first systematic treatise on the English language. He insists on simplicity, ridicules the taste for alliteration and for 'far-fetched colours of gay antiquity.' 'The unlearned or foolish fantastical will so Latin their tongues that the simple think surely they speak by some revelation.'</p>
<p><b>George Puttenham</b> (about 1533-1600).</p>	<p><b>Arte of English Poesie</b> (1589), the most elaborate work of the period on its subject; written, says the author, 'to help the courtiers and the gentlemen of the court to write good poetry, that the art may become vulgar [common] for all Englishmen's use.'</p>
<p><b>Sir Walter Raleigh</b> (1552-1618), courtier, sailor, statesman, colonizer, historian; the most dazzling figure of his age; model of a great Englishman as a combination of the ideal and the practical.</p>	<p><b>History of the World</b> (1614), written during the author's imprisonment in the Tower. Including, in the story of man's life on earth, such topics as fate, free-will, magic, site of Paradise, resting-place of the Ark, origin</p>

EVENTS.	CHARACTERISTICS.
<p>27. Exciting introduction of carriages into England, 1564. The first was called by some 'a great sea-shell brought from China;' by others 'a temple in which cannibals worship the Devil.'</p> <p>28. Massacre of St. Bartholomew, 1572.</p> <p>29. Death of Titian, head of the Venetian school of painting, 1576.</p> <p>30. Erection of first English theatre, 1576.</p> <p>31. Drake sails round the world, 1577.</p> <p>32. Cambrics first worn in England, 1580.</p>	<p>words and images. In prose, rapid and opulent, combining conciseness and flowing rhythm with rambling length and overmuch repetition of poetical figures (Sidney); marked by involutions and suspensions (Hooker); cumbered with Latin and Greek quotations; full of balance and point, with a more modern flow, in Bacon. Prevalence of euphuism (affectation of sententiousness, fanciful antithesis, and word-play), in harmony with the fantastic, changeful life of the time.</p>

WRITERS.	WRITINGS.
<p><b>Thomas Sackville</b> (1536-1608), earl, diplomat, Lord High Treasurer, pioneer of English tragedy; most distinguished contributor to a sombre series of poems on the mutability of fortune, entitled <i>Mirror for Magistrates</i>, — a glass wherein rulers might see the dangers that wait on greatness; designed as the continuation of Lydgate's <i>Fall of Princes</i>.</p> <p><b>Edmund Spenser</b> (1552-1599), quiet and unpractical, gentle and pure, sincere and imaginative. 'the Poet's Poet,' and one of the greatest of his own or of any age. 'No poet has ever had a more exquisite sense of the beautiful.' 'To Chaucer a beautiful woman is a beautiful creature of this good earth, and is often nothing more. . . . For Spenser behind each woman made to worship or to love</p>	<p>of law and government. A work of erudition rather than a narrative. The preface and the conclusion are among the finest remains of Elizabethan prose. The rest, however, has little literary value. This incomparable genius wrote also some beautiful and thoughtful poems, notably <i>The Lie</i> and <i>The Nymph's Reply</i>.</p> <p><b>Induction</b>, prefatory to the <i>Mirror for Magistrates</i>, a vivid and powerful allegory in Chaucer's stanza, full of the images of gloom and desolation, — 'a landscape on which the sun never shines.'</p> <p><b>Faerie Queene</b>, an allegorical poem designed to shadow forth his ideal of the perfection of human character through trial and conflict. To every moral virtue was to be assigned a knight 'to be the patron and defender of the same.' The hero, Prince Arthur, was to stand for the perfected excellences of all the rest. The <i>Faerie Queene</i> herself represents <i>Glory</i> in general, and Queen Elizabeth in partic-</p>



EVENTS.	CHARACTERISTICS.
<p>33. First attempt to supply London with 'water-works,' 1581.</p> <p>34. Edinburgh University founded, 1582.</p>	<p>13. Rise and culmination of the regular drama, — chief glory of English literature.</p>
<p>35. Raleigh attempts to colonize Virginia, 1584.</p> <p>36. <i>Essays</i> of Montaigne (1533–1592), pioneer of French philosophical scepticism.</p>	<p>14. A time of action in every department, full of the spirit of conquest and the desire for enlightenment. 'Englishmen look back with pride and pleasure on Elizabeth's reign, when Old England shone once more in all the romantic brilliancy of the Middle Ages, while the great future of the country was shadowed forth in its relation to the European continent and to the New World beyond the Atlantic.'</p>
<p>37. Birth of Richelieu, 1585.</p> <p>38. Raleigh's introduction of potatoes into Ireland, 1586.</p>	

WRITERS.	WRITINGS.
<p>rises a sacred presence, — womanhood itself.' 'We must not fear to assert, with the best judges of this and former ages, that Spenser is still the third name in the poetical literature of our country, and that he has not been surpassed, except by Dante, in any other.'</p>	<p>ular. To have consisted of twelve books, only six of which were completed, allegories of Holiness, Temperance, Chastity, Friendship, Justice, Courtesy, the first three published in 1590, the others in 1596. Borrows its framework from the Celtic legends; Christianizes the moral ideas of Plato; represents the refined sentiments of chivalry, the nobler Puritanism of the time, the new love of classical learning; the popular legends of fairies, dwarfs, and giants, mingled with the savages and wonders of the New World. 'Music, painting, poetry, all in one.' The style is marvellously affluent, wide, expansive, dreamily melodious. <i>The Shepherd's Calendar</i> (1579), a series of pastorals in which the shepherds are exponents of Spenser's artistic, moral, and other theories. <i>Amoretti</i>, sonnets commemorating his love for the lady whom he afterward married. <i>Epithalamion</i>, celebrating the completion of the courtship. 'I know no poem that realizes so directly and vividly the idea of winged words.'</p>
<p>✓ <b>Sir Philip Sidney</b> (1554-1586), knight, courtier, general, poet, romance-writer, and Christian;</p>	<p><b>Arcadia</b> (1590), a pastoral romance borrowed from the Italian; full of devotion and poetical</p>

EVENTS.	CHARACTERISTICS.
<p>39. Mary Queen of Scots executed, 1587.</p> <p>40. Defeat of Spanish Armada, 1588, which gave a strong impulse to public life.</p> <p>41. Accession of the House of Bourbon to the throne of France, 1589.</p> <p>42. Introduction of tea into England, 1591.</p> <p>43. Spain reaches the zenith of her power, under Philip II., 1556-1598.</p>	<p>15. To continue the simile by which we characterized the long period of sterility after Chaucer's time, 'the age of Elizabeth may be said to be the month of May in English literature, checked by no return</p>

WRITERS.	WRITINGS.
<p>a man of 'high-erected thoughts seated in a heart of courtesy ; ' sagacious in practical affairs, versatile and vigorous in intellect, hopeful, gay with the gay, serious with the serious ; exercised a refining influence upon society and literature by his life and writings. His prose style is nearer the present standard than any prose of anterior date.</p> <p><b>Richard Hooker</b> (1553-1600), diffident, sensitive, of poor physique, but of capacious soul ; champion of the Church of England.</p>	<p>thought, also of confusing digressions of sentiment spun too fine, of description too diffuse. <b>Apologie for Poetrie</b> (1581), a defence of the nobler uses of poetry against the attacks of the Puritans. 1. Nature and value of poetry. 2. Answers to objections. 3. Criticism of existing poetry. Within these divisions various topics, with little regard to order, are discussed. Points suggestive of more solid power than the <b>Arcadia</b> are, — (1) Psalms of David are 'divine poems ;' (2) A poem may be written in prose ; (3) Verse is but an ornament and no cause to poetry ; (4) To make vice attractive is the abuse and not the use of poetry. The book marks the rise of dignified criticism. <b>Astrophel and Stella</b>, a series of sonnets immortalizing his love for Penelope Devereux. As sonnets, 'second only to Shakespeare's ;' as love-poems, 'perhaps unsurpassed.'</p> <p><b>Laws of Ecclesiastical Polity</b> (1594-1600), defence of the Church of England. Contains much solid, dispassionate argument, but is not always coherent, is occasionally vague, tuned to Latin rhythm at the expense of native idiom, stiff, and perplexing</p>

EVENTS.	CHARACTERISTICS.
<p>44. A coach first seen in Scotland, 1598.</p> <p>45. Origin of electrical science in the publication of Dr. Gilbert's treatise on <i>Magnetism</i>, 1600.</p> <p>46. Nearly three hundred thousand inhabitants in London, 1600.</p> <p>47. Act against witchcraft and witches, 1601.</p> <p>48. Act forbidding men to ride in coaches as being effeminate, 1601.</p> <p>49. Australia discovered, 1601.</p> <p>50. Emigration of Puritans from England to Holland, 1593-1608.</p>	<p>of winter, and in whose genial atmosphere the earth was clad with grass and flowers. It has been called the golden age of English literature, and so far as dramatic poetry is concerned it well deserves the epithet; but many branches of literature were much more highly developed in after-times.'</p>

WRITERS.	WRITINGS.
<p><b>John Lyly (1554-1606).</b> A book-seller's puff describes him as 'the witty, comical, facetiously quick, and unparalleled John Lyly, Master of Arts.'</p>	<p>from the elaborate accumulation of clauses. Important scientifically, as showing a disposition to forsake the narrow ground of Scriptural argument and to base conclusions on <i>general principles</i>, — law, grand and beneficent in nature, morals, politics, and theology.</p> <p><b>Euphues</b>, a moral romance in two parts, — 'Euphues, the Anatomy of Wit' (1579); 'Euphues and his England' (1580). Euphues, a gay young Athenian, travels in the first to Naples: in the second, to England, — the plot being made subservient to his moral nature, and giving occasion for discourses on religion, education, friendship, and love. Style antithetical, pithy, direct, lucid, the most smooth and finished of that time. Its faults are overdone comparisons, excess of instances, fanciful contrasts, chiefly 'an eternal affectation of sententiousness.' The peculiarity of euphuism lay in the sententious, pointed way of expressing superabundant comparisons and illustrations.</p>
<p><b>Thomas Lodge (1556-1625)</b>, poet-physician, of active intelligence, well-stocked memory, and graceful fancy; introducer of the</p>	<p><b>Rosalind: Euphues' Golden Legacy</b> (1590), a romance in prose and verse. Some of the love-songs are of the first order of excel-</p>

EVENTS.	CHARACTERISTICS.
<p>51. Conference for translation of Bible, 1604-1611.</p> <p>52. Charter for colonizing New England, 1606.</p> <p>53. Settlement of Jamestown, Virginia, 1607.</p> <p>54. Forks introduced into England from Italy, 1608.</p> <p>55. Discovery of spots on the sun, 1609.</p> <p>56. Invention of logarithms by Napier, 1614.</p> <p>57. Smithfield market, London, first paved, 1614.</p> <p>58. Banks of the Hudson colonized by Hollanders, 1614.</p>	

WRITERS.	WRITINGS.
<p>heroic satire and heroic epistle; most noteworthy as a lyrist and prose romancer. 'We are often left to wonder that a lyrist who was so thrilling a moment ago can now be so insipid.'</p> <p><b>Francis Bacon</b> (1561-1626), lawyer, M. P., attorney-general, lord keeper, lord chancellor, Baron Verulam, Viscount of St. Albans, philosopher, essayist. 'His fall is notorious, his character disputed, his genius incontestable.' 'By indignities men come to dignities.'</p>	<p>lence ; as 'With orient pearl, with ruby red,' 'Love in my bosom like a bee,' and 'Turn I my looks unto the skies.' It is from this tale that Shakespeare borrowed the plot of one of his most exquisite comedies, <i>As You Like It</i>. <b>Phillis</b> (1593), containing sonnets (rich in single lines) and some of Lodge's best lyrics. <b>Fig for Momus</b> (1595), verse epistles to private persons, in heroic couplets, with four or five satires, which led the way to future efforts in this vein. <b>A Margarite of America</b> (1596), a tragical love-narrative, with poetical interludes. Lodge's style is colored with euphuism.</p> <p><b>Essays</b> (1597-1624), observations and precepts on man and society, 'counsels civil and moral;' concise, forcible, weighty, often stiff, rather plentifully sprinkled with 'inkhorn terms,' and showing little regard to transitions. 'A little Bible of earthly wisdom.' <b>Advancement of Learning</b> (1605). <b>Novum Organum</b> (Latin, 1620), on methods of inquiry into Nature. <b>History of Henry VII</b>, first work after the author's banishment from court in 1621. <b>New Atlantis</b>, an unfinished philosophical romance in Latin, after the man-</p>



EVENTS.	CHARACTERISTICS.
<p>59. Apothecary and grocery trades separated; incorporation of the former, 1617.</p> <p>60. Transportation of criminals to America, 1619.</p> <p>61. Harvey announces his discovery of the circulation of the blood, 1619.</p> <p>62. First Colonial Assembly in Virginia, 1619.</p> <p>63. 'In the month of August, 1620, just fourteen months after the first representative assembly of Virginia, four months before the Plymouth colony landed in America, and less than a year before the concession of a written constitution, more than a century after the last vestiges of hereditary slavery had disappeared from English society and the English Constitution, and six years after the communes of France had petitioned for the emancipation of every serf in every fief,</p>	

WRITERS.	WRITINGS.
<p><b>Samuel Daniel</b> (1562-1619), a man of refined feeling and amiable disposition, who, under the shelter of a noble patronage, lived, for the most part, a quiet and studious life. 'There is an equable dignity in his thought and sentiment such as we rarely meet.'</p> <p><b>Michael Drayton</b> (1563-1631), erudite, laborious, versatile, ardently patriotic; catching the poetic frenzy of the time, and writing because he was ambitious.</p>	<p>ner of the <i>Utopia</i>, the design being to describe a college fully equipped for the study of Nature inductively.</p> <p>Bacon's philosophical writings exerted their influence chiefly by insisting upon experiment and methodical research as a means of arriving at truth.</p> <p><b>Sonnets</b> (1592), smooth, felicitous, and sweet, not moving, but enjoyable; said to be the first body of sonnets written in the English form, — three quatrains and a couplet. <b>Complaint of Rosamond</b> (1594), a delicate, impassioned expression of bereaved love. <b>Musophilus</b> (1599), a verse-dialogue between a lover of the world and a lover of the Muses. A prosaic metrical history of the <b>Civil Wars</b> (1604). Also some tragedies, the most important of which is <b>Hymen's Triumph</b>. 'His best poems always remind me of a table-land where, because all is so level, we are apt to forget on how lofty a plane we are standing.'</p> <p><b>Idea's Mirror</b> (1594), a body of love-sonnets of no great merit. <b>The Barons' Wars</b> (1596), full of action and strife, but prolix, lacking the vital unity of imagination and fact, and incurably</p>

EVENTS.	CHARACTERISTICS.
<p>a Dutch man-of-war entered James River, and landed twenty-two negroes for sale.'</p>	
<p>64. Landing of the Pilgrim Fathers, 1620.</p>	
<p>65. Birth of the French fabulist, La Fontaine, 1621.</p>	
<p>68. Death of King James, 1625. He left his son engaged in war with Spain, on bad terms 'with his Parliament, and exposed to the full current of that popular tide which during more than half a century had set strongly against the monarchical prerogative.'</p>	

WRITERS.	WRITINGS.
<p>✓</p> <p>II. Dramatic.</p> <p>(1) <i>The Theatre</i>. — Originally a movable stage on wheels, the performance being given in the open spaces of the towns. No regular theatre till 1576, plays being presented meanwhile in town-halls, the yards of inns, cock-pits, and noble-men's dining-halls. First English theatre built by Burbadge, in London, 1576. The Globe Theatre built for Shakespeare in 1594, a type of the many that were erected in quick succession. Hexagonal without, circular within, and open to the weather except above the stage. The performance began at 3 P. M., the noble-born sitting on the stage, and the people standing in the pit or yard; dancing and singing between the acts,</p>	<p>uninteresting. <b>Heroical Epistles</b> (1598), imaginary letters between lovers famous in English history. <b>Polyolbion</b> (1612-1622), a versified description of England, county by county; a miracle of misapplied industry, — not without literary merits, but possessing neither the accuracy of history nor the unity of a work of art. <b>Nymphidia</b>, the subject of which is the amours of the court of fairyland.</p> <p>The English drama is indigenous, and faithfully reflects the moral and mental life that forms it. It began about 1110 with the play of <i>St. Catherine</i>, the subject-matter of which was Bible history and the lives of the saints, — whence the name of <b>Mysteries</b>; designed for the religious instruction of the masses and the popularity of the Church. The composers and actors were monks; the form, mixed prose and verse: <i>Dramatis Personæ</i>, — Deity, devils, angels, saints, martyrs; continued to be popular till the end of the fourteenth century.</p> <p>The <b>Moralities</b> are the next step. The subject-matter, instead of being purely religious, was mor-</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>and a comic song by a dancing clown at the close. Wooden imitations of animals, towers, thrones, forests, etc., were the scenery. A board bearing the name of Athens, London, etc., indicated the place of action as the scenes changed, and black drapery signified tragedy. Boys acted the female parts.</p> <p>(2) <i>The Actors</i>. — At first strolling companies, travelling from place to place under the guise of some nobleman's servants, as protection against the laws that branded strollers as rogues. The profession, at first in discredit, grew into respectability after the erection of regular theatres. The costumes were rich; the profits of successful actors, from the newness and increasing favor of the drama, extraordinary; and the stage therefore became the common focus of attraction for the meteoric genius of the age.</p> <p>(3) <i>The Dramatists</i>. — Rapid growth of the drama after the appearance of the first tragedy was mainly the work of a band of contemporary poets, Greene, Peele, Nash, and others, having in outline one character and one career; of humble parentage and liberal culture, but of</p>	<p>al. <i>Dramatis Personæ</i> were the Virtues and Vices, — first as personified abstractions; then as typified by great historical characters. These were brought together in a rough story at the end of which Virtue triumphed or some moral principle was established. Example, — <i>Castle of Perseverance</i>.</p> <p>The <i>Interludes</i> grew out of a demand for something more real and concrete than the Moralities. <i>Dramatis Personæ</i> were drawn from real life. The Interlude was at first a short humorous piece to be acted in the midst of the Morality for the amusement of the people; afterward isolated from the Morality by John Heywood in Henry VIII.'s time, and made a kind of farce. Example, — <i>The Four P's</i> (1545).</p> <p>The Interlude marks the transition to the <b>Regular Drama</b>. A representation of historical events and social life. Begins with the first English Comedy, <i>Ralph Royster Doyster</i>, by Nicholas Udall, 1551; a picture of London manners; divided into regular acts and scenes, and written in rhyme. First English tragedy is <i>Gorboduc</i>, by Thomas Sackville, 1562; subject borrowed from British legends.</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>dissolute habits ; first serving an apprenticeship in copying and revising plays, then rising to original work.</p> <p><b>George Peele</b> (1552-1598), 'a handsome person with a thin womanish voice ; of light and nimble fancy, and smooth ingenious execution ; without the faintest desire to use honest means in procuring a livelihood.'</p> <p><b>Robert Greene</b> (1560-1592), a man of great talents and ready wit, who, after vacillating in need between the ministry and medicine, adopted the profession of letters, writing in debauchery the most reckless pamphlets, and in fits of short-lived remorse some of the sweetest and most edifying things. He burned himself out in fierce labor and fiercer dissipation.</p>	<p><b>Arraignment of Paris</b> (1584), a pastoral play for private representation before the queen ; in various rhymed measures, except the orations of Paris and Diana ; marked by delicate airy wit and sprightly art. <b>Love of King David and Fair Bethsabe</b>, in blank ; remarkable for passages of sweet versification and rich, tender imagery.</p> <p><b>A Looking-Glass for London and England</b> (1594, written in conjunction with Lodge), in which the corruption of Nineveh stands as a figure for the sins of Britain. <b>Friar Bacon and Friar Bungay</b> (1594), in which the old man of science, vulgarly supposed to be in league with the Devil, is brought upon the stage. <b>Alphonsus, King of Arragon</b> (1599), like Greene's other dramas, of little excellence as a whole, but with here and there touches of incisive and vivid power. Greene wrote a large number of brief, euphuistically embellished tales (then the fashionable reading of ladies), the best of which perhaps are <b>Pandosto</b> and <b>Menaphon</b>. The</p>



EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>✓ <b>Christopher Marlowe</b> (1564-1593) made blank verse the fashionable form of the drama; the most powerful dramatic genius among Shakespeare's predecessors. Gathering into himself the contrasts and excesses of the age, he lived and died an atheistical, licentious, impassioned, imaginative poet.</p>	<p>occasional verses in these stories are indeed the choicest of him.</p> <p>Marlowe's dramas each paint one ruling passion in its growth, its strength and its extremes, — <b>Tamburlaine</b>, the desire of universal empire; the <b>Jew of Malta</b>, the passions of avarice and hate; <b>Faustus</b> (his best work), the ambition and failure of man to possess all knowledge and pleasure without toil and without law; <b>Edward II.</b>, the misery of weakness, and the agony of a king's ruin. His poetry, full of unequal life, savage and tender, immoderate in its expression of passion, turbulently magnificent in all its words and images, reflects his life and that of the crowd of playwrights who passed their lives between the theatres, the wine-shop, and the prison, — life a battle of unbridled passions, and death an eternal sleep.</p>
<p>✓ <b>William Shakespeare</b> (1564-1616), the thousand-souled, in whom the Elizabethan Age rises to its zenith. Others have equalled or surpassed him in some particular excellence, but no man ever had at once such strength and variety of imagination.</p>	<p>Thirty-seven plays and many minor poems, chiefly <b>Sonnets</b>. His <i>first period</i> (1591-1596) produced <b>Midsummer Night's Dream</b>, <b>Romeo and Juliet</b>, <b>Richard III.</b>, and <b>Venus and Adonis</b>, with other poems, comedies, and historical plays; his <i>second period</i></p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>His characters are legion, but all are distinct, and each is representative, — typical, rooted in humanity, contemporary in its thoughts, feelings, and fancy with the mind of every generation. He used his predecessors like stone-quarries, borrowing from them the plots of his plays, often and extensively the very terms. His mission was to organize, enrich, and vivify the materials that awaited him. The dominant feature of his style is fresh and effective word-combination. Vital generalization, inexhaustible fertility of thought and sentiment, power to search out and exhibit the workings of the human heart, are the secrets of his pre-eminence.</p>	<p>(1596–1601), the sonnets, <b>The Merchant of Venice</b>, <b>As You Like it</b>, etc.; his <i>third period</i> (1601–1608), <b>Julius Cæsar</b>, <b>Hamlet</b>, <b>Othello</b>, <b>Lear</b>, <b>Macbeth</b>, and some others; his <i>fourth period</i> (1608–1613), <b>Tempest</b>, <b>Cymbeline</b>, <b>Winter's Tale</b>, <b>Henry VIII.</b> 'Frequently failing in fineness of workmanship, having, but far less than the other dramatists, the faults of the art of his time, he was yet in all other points — in creative power, in impassioned conception and execution, in plenteousness, in the continuance of his romantic feeling — the greatest artist the modern world has known.'</p>
<p><b>Thomas Nash</b> (1567–1600), a dramatist of no marked talent; chiefly memorable as a writer of scurrilous and spirited prose satire.</p>	<p><b>Summer's Last Will and Testament</b>, a rather dull masque in which the seasons are the prominent figures. <b>Anatomy of Absurdity</b> (1589), a general attack on contemporary literature and manners. 'The attacks which Nash directed against the Puritans and his rivals were the first English works which shook utterly off the pedantry and extravagance of euphuism.'</p>



## CHAPTER VI.

### PURITAN PERIOD, 1625-1660.

CHARLES I. . . . . 1625-1649.

Commonwealth. { PARLIAMENT . . . . . 1649-1653.  
OLIVER CROMWELL . . . . . 1653-1658.  
RICHARD CROMWELL . . . . . 1658-1659.

CHARLES II. . . . . 1660.

EVENTS.	CHARACTERISTICS.
1. Reintroduction of Christianity into Greece, 1626.	1. European movement for freedom of religious thought.
2. Death of the father of French lyric poetry, Malherbe, 1628.	2. Strife in religion between the Established Church and the Puritans, owing to the insufficiency of the Reformation to satisfy the severer views of the latter.
3. No Parliament from 1629-1640.	3. Conflict between the despotisms of the Stuart dynasty and the Germanic principle of liberty.
4. Emigration of fifteen hundred Puritans, in seventeen ships, 1630.	4. Religious coloring of the policy of the Great Rebellion.
5. First importation of calico cloth into England, 1631.	

WRITERS.	WRITINGS.
<p><b>George Chapman (1557-1634)</b>, poet and dramatist, who aspired to stand out among the mob of swift and passionate writers as a heaven-sent genius. His most marked peculiarities were mastery of sensuous expression and vehement enthusiasm. His two great aims seem to have been to exhibit the gullibility of men and the general frailty of women.</p>	<p><b>Ovid's Banquet of Sense (1595)</b>, account (luxurious in circumstantial description) of an adventure that procured the gratification of all the senses. <b>All Fools' (1605)</b>, a comedy, the chief feature of which is the clever deception practised by one personage upon another. <b>Revenge for Honor (1654)</b>, a tragedy, the best of his dramatic performances in fullness of life and proportion of moral reflection. <b>Translation of Homer</b>, first complete version from the Greek; having, where most successful, the fire and swiftness, but lacking the directness and dignity, of the original, — 'more an Elizabethan tale, about Achilles and Ulysses.' 'He has made for us,' says Lowell, 'the best poem that has yet been Englished out of Homer.'</p>
<p><b>Sir Henry Wotton (1568-1639)</b>, wit, poet, and diplomatist. Walton speaks of him as lover of his neighbors, and as an 'enemy to wrangling disputes of religion.' Cowley characterizes him as large-minded. His definition of an ambassador is famous, — 'an honest man sent to lie abroad for the good of his country.'</p>	<p><b>Reliquiae Wottonianae</b>; thoughts on the state of Christendom, education, letters, poems, and other pieces, collected and published by his friend Izaak Walton in 1651. His <b>Farewell to the Vanities of the World</b> breathes the isolation of the hermit and the idealism of the Platonist. <b>The Character of a Happy Life</b> illustrates the change from a romantic to a philosophical taste.</p>



EVENTS.	CHARACTERISTICS.
<p>6. Galileo's <i>System of the World</i> published at Florence, 1632.</p> <p>7. Clocks and watches coming into general use, 1634.</p> <p>8. The 'ballot-box' substituted for a show of hands by the electors of Massachusetts, 1634.</p>	<p>5. Supremacy of austere Puritanism ; its determined efforts to destroy the evidences of royalty, — art, poetry, and worldly enjoyment.</p> <p>6. Prevalence of belief in witchcraft. (From three to four thousand 'witches' were executed during the Long Parliament.)</p> <p>7. Irreligion as well as heresy punishable by the civil magistrates in New England.</p>

WRITERS.	WRITINGS.
<p><b>Thomas Middleton</b> (1570-1627), a versatile writer of comedy whose characters are mostly vile.</p>	<p>He wrote, in whole or in part, a large number of plays, of which <b>The Familie of Love</b> and <b>The Witch</b> have been singled out for praise.</p>
<p><b>John Donne</b> (1573-1631), Dean of St. Paul's, a famous preacher and a fashionable poet; founder of the so-called metaphysical school; noted as the first writer of satire in rhyming couplets.</p>	<p><b>An Anatomy of the World</b> (1625), a poem on mortality. <b>Biathanatos</b>, a treatise on suicide; his most reputable prose work.</p> <p>Style: singularly harsh and abrupt, abstract and subtle, abounding in whimsical comparisons and far-fetched sentiments.</p>
<p><b>Ben Jonson</b> (1574-1637), brick-layer, soldier, actor, poet-laureate, theatrical and social censor; a man of intellect, reason, polemical talents, and determined painstaking, but deficient in feeling and creative imagination; a robust, morose, and domineering dramatist, whose compositions, based on classical models (adhering to the unities of time, place and action, and excluding tragic elements from comedy), display learning, method, fierce satire, and laborious art, but are wanting in tenderness and delicacy, movement and ideality. He was not very popular, but strongly affected contemporary practice by sheer force of genius.</p>	<p><b>Volpone the Fox</b> (1605), which illustrates the 'humor' of legacy-hunting. A wily Venetian nobleman, assisted by a confederate, feigns to be dying in order to extract gifts from rich acquaintances, each of whom is made to believe that he is named as sole heir in the sick man's will. <b>The Silent Woman</b> (1609), the story of a rich old citizen who has such a horror of noise that his servants, forbidden to whisper, must reply by signs. He married a supposed silent woman, who turns out to be a very shrew, — no other, indeed, than the witty but penniless nephew whom he meant to disinherit by marriage. <b>The Alchemist</b> (1610), in which Sir Epicure Mammon is the</p>

EVENTS.	CHARACTERISTICS.
<p>9. Death of Thomas Parr, a Shropshire laborer, in London, aged 153 years (1635).</p>	<p>8. Subjection of secular and intellectual pursuits to religious interests.</p>
<p>10. Ejectment of clergymen for refusing to read the Book of Sports to their congregations, 1635.</p>	<p>9. Apparent decline of poetic genius and vitality.</p>
<p>11. Harvard College founded, 1636. Establishment by Parliament of a republican form of government under the title of 'The Commonwealth.'</p>	<p>10. Substitution in poetry of intellect and fancy for enthusiasm and passion, of prettiness for vigor, of studied refinements and dark conceits for natural ideas and feelings.</p>

WRITERS.	WRITINGS.
<p><b>Joseph Hall</b> (1574-1656), Bishop of Norwich; a strong preacher and a voluminous writer, distinguished for his efforts to reconcile Dissenters with the Established Church.</p> <p><b>Thomas Dekker</b> (1576-1641), active dramatist and pamphleteer, joint author with, and assist-</p>	<p>dupe of <i>Subtle the Alchemist</i>, by whom he really is being ruined while thinking himself on the verge of attaining enormous wealth. Rugged and massive, Jonson is most generally pleasing in the light and graceful work to which he could turn, — his occasional songs, his masques, and his <i>Sad Shepherd</i>, an unfinished pastoral drama written in his last days.</p> <p><b>Satires</b> (1597-1598). too rough and harsh to have much poetical value, though Pope thought them worthy of approval. <b>Epistles</b> (1608-1611), moral and religious discussions in the epistolary form. <b>Meditations</b>, covering ostensibly a period of three centuries, each century containing a hundred short essays or papers. The book shows the influence of Bacon's example in jotting down detached thoughts on a variety of subjects. <b>Mundus Alter et Idem</b> (1643), an ingenious book in which the author attempts to satirize the follies of humanity by giving them a kind of concrete existence in an imaginary country.</p> <p><b>The Shoemaker's Holiday</b> (1600), <b>The Wonder of a Kingdom</b> (1636), etc.; also among other prose</p>

EVENTS.	CHARACTERISTICS.
<p>12. Royal proclamation forbidding further emigration of Non-Conformists, 1637.</p> <p>13. Long Parliament (1640-1653).</p> <p>14. Act of Parliament forbidding all dramatic representations, 1642.</p> <p>15. Division of the Puritans into two factions, — the Presbyterians and the Independents (of whom Cromwell was the leader).</p>	<p>11. Cultivation of the lyric by brilliant courtiers, who sing lightly and musically the praises of love, beauty, and feminine charms (Suckling, Carew, Lovelace, Herrick).</p> <p>12. Interest in sacred poetry kindled by Puritan and Episcopal agitation (Wither, Quarles, Herbert, Crashaw, Milton).</p> <p>13. Increasing partisanship of the poets.</p>

WRITERS.	WRITINGS.
<p>ant of, other playwrights ; wayward, frequently penniless and miserable, but good-natured and lenient, in sympathy with the virtues.</p> <p><b>John Fletcher</b> (1576-1625), a dramatist of fertile and unscrupulous humor ; a master of grace and pathos remarkable for luxuriance of fancy and invention. His young men are the 'bloods' of the Stuart court ; even the best of his older and graver ones are indecent ; while his women, good and bad, are beyond nature. Before he was cut off by the plague, he had written or co-operated in writing about sixty plays.</p>	<p>works, <b>The Gull's Horn-book</b> (1609), a satirical guide to the follies of London life.</p> <p>'If with Hamlet, we take the purpose of playing to be "to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure," Dekker must receive a high place among the dramatists. There is none of them that has preserved so many lifelike intimations of the state of the various classes of society in that age. His plots are loosely constructed ; but occasional scenes are wrought out with the utmost vividness, and the most complete and subtle exhibition of character and habits.'</p> <p><b>The Woman-Hater</b>, conceived and executed in the mock-heroic vein. There are two comic heroes in the play, — Gondorino, an old porcupine, to whom a mischief-loving young lady makes violent love ; and Lazzarillo, who lives to eat, to get dainty food without paying for it, doing reverence to bills of fare as his Holy Scriptures.</p> <p><b>The Faithful Shepherdess</b>, a pastoral play in praise of maiden innocence ; pure in design but faulty in construction, being, as Hallam says, 'a mixture of</p>

EVENTS.	CHARACTERISTICS.
<p>16. Civil War, 1642-1648. Supporters of the king were called Cavaliers; those of the Parliament, Roundheads, — the former to be known later as Tories, the latter as Whigs; the watchword of the one being Order, and of the other Progress.</p> <p>17. Richelieu aims to annihilate the Huguenots and to humiliate Austria. Hence his aid to Gustavus Adolphus in the Thirty Years' War.</p>	<p>14. Rise of satirical poetry (Marston, Hall, Donne, Wither).</p> <p>15. Censorship of the stage.</p> <p>16. Tendency of the drama to represent human nature in exaggerated and unnatural aspects, — to paint characters, not as built up by their natural bent and free play of circumstances, but as mastered by a special bias of the mind, or <i>humor</i>. 'The manners now called <i>humors</i> feed the stage,' says Jonson. ✓</p>

WRITERS.	WRITINGS.
<p><b>Robert Burton</b> (1576-1640), an Oxford student who held preferment in the Church, but lived a quiet scholar's life, like a monk in his cell; grave, eccentric, and original; reading innumerable books on all conceivable subjects, 'with small profit,' he says, 'for want of art, order, memory, judgment.'</p>	<p>tenderness, purity, indecency, and absurdity.'</p> <p>To utilize his labors, he wrote the <b>Anatomy of Melancholy</b> (1621), a treatise on the different forms of that malady, their causes, symptoms, and remedies; iterative, diffuse, bristling with Latin terminations, crammed with quotations; a store-house of raw material which has been constantly pillaged.</p>
<p><b>Philip Massinger</b> (1584-1640), a man of broad, open, assimilative, and versatile mind, widely sympathetic and amiable; sharing Fletcher's exaggerations; seldom very elevated or very profound; capable of expressing fine thoughts finely and of arranging situations effectively; failing of unity of impression in his plots, and lacking the turns and vacillations of humanity in his statelier characters; coarse, but the most moral of the second-rate dramatists. 'Nowhere is his work so great as when he represents the brave man struggling through trial to victory, the pure woman suffering for the sake of truth and love, or when he describes the terrors that conscience brings on injustice and cruelty.'</p>	<p><b>The Virgin Martyr</b> (1622) is his first dated play. The martyr is a Christian maiden of the age of Diocletian; Antonius, her lover, is well-drawn, but the remaining characters have little reality. <b>The Duke of Milan</b> (1623) is the best of his tragedies. <b>A New Way to Pay Old Debts</b> (1633) still holds its place on the stage, for the sake of its masterly character, Sir Giles Overreach, the greedy crafty usurer. Eighteen of Massinger's plays are preserved.</p>



EVENTS.	CHARACTERISTICS.
18. Death of Richelieu, 1642.	17. Splendor of the <i>masque</i> prior to the Commonwealth.
19. Memorable reign of Louis XIV. of France, 1643-1710.	18. Revival of the overwrought style originating in the <i>Euphues</i> and the <i>Arcadia</i> .
20. Discovery of the barometer, and improvements in microscopes and telescopes, by Torricelli (1608-1647), who succeeded Galileo as Professor of Mathematics in the Academy of Florence, 1643.	19. Unprecedented vigor and amount of prose, — most of it polemical and therefore ephemeral.
21. 'The united Colonies of New England,' consisting of Massachusetts, Plymouth, Connecticut, and Newhaven ; the first confederated government in America, 1643.	20. The parade of learning in prose style ; learned terms, learned allusions, and excessive quotation.

WRITERS.	WRITINGS.
<p><b>John Selden</b> (1584-1654), scholar, lawyer, politician, writer on miscellaneous subjects; learned, prudent, polite, affable, respected alike by Royalist and by Puritan.</p>	<p>Selden is chiefly known by his <b>Table-Talk</b>, readable and instructive memoranda of conversations, not published till 1689. <b>History of Tithes</b> (1618), which offended the clergy by implicitly denying their divine right to such revenue. <b>Titles of Honor</b> (1614), a history, derived from all ages and countries, but applied especially to England.</p>
<p><b>John Marston</b> (—1634), a rough and vigorous satirist and dramatic writer, with an extreme passion for shameless plainness of speech. One of his mottoes, taken from Juvenal, was: 'It is difficult <i>not</i> to write satire.' His characters, though often overdrawn and coarse, are seldom dull.</p>	<p><b>The Scourge of Villainy</b> (1598), a collective name for several books of snarling and scoffing satires. The most noted of his eight plays is <b>The Malcontent</b> (1604), the plot of which hinges on the return to court of a banished Duke of Genoa, who in the disguise of a reputed crazy cynic denounces and derides in direct terms the vices of the people. Marston was also part author, with Jonson and Chapman, of the comedy of <b>Eastward Ho!</b> (1605), which contained such stinging sarcasms on the Scotch that the trio were brought to prison, and nearly to the pillory.</p>
<p><b>Phineas Fletcher</b> (1584-1650), clergyman, disciple of Spenser; of somewhat lively fancy and defective taste.</p>	<p><b>The Purple Island</b> (1633), a versified lecture on the human frame. The 'island' is the body of man, whose arteries figure as rivers and whose veins are the smaller streams. Intellect is</p>

EVENTS.	CHARACTERISTICS.
<p>22. Treaty of Westphalia, by which the Protestant States of the German Empire gained religious independence, 1648.</p>	<p>21. Outburst of theological eloquence.</p>
<p>23. Puritans succeed to the government; actors characterized as rogues, and every theatre ordered to be destroyed, 1648.</p>	<p>22. Awakening of scientific inquiry by the impulse of Bacon's books.</p>
<p>24. Execution of Charles I. in the courtyard of his own palace, 1649.</p>	<p>23. Positive, materialistic temper of philosophy as illustrated by the teachings of Thomas Hobbes.</p>
<p>25. Infusion of new life into French speculative research by Descartes (1596-1650).</p>	<p>24. Growing dissatisfaction, towards the close of the period, with the military government and the moralizing zeal of the Puritans.</p>

WRITERS.	WRITINGS.
<p><b>William Drummond</b> (1585-1649), an ardent Royalist, living in peaceful seclusion; the finest Scottish poet of his day, — the first of that nation to write in a pure English dialect.</p> <p><b>John Ford</b> (1586-1639), lawyer and dramatist; reserved, independent, haughty; failing, for want of geniality, in comedy, where he was indecent and dull; strong in the imagination of crime and agony, excelling in the depicture of the pathetic and terribly tragic; great in the conception and language, not of the familiar and universal, but the exceptionally horrible;</p>	<p>king, whose eight counsellors are the five senses, Common Sense, Fancy, and Memory. The Vices attack the Human Fortress, and a fierce contest ensues for the possession of the soul, during which an angel appears and promises victory to the Virtues. George Macdonald aptly likens the poem to 'a well-shaped house, built of mud, and stuck full of precious stones.'</p> <p><b>The Flowers of Zion</b> (1623), meditative poems, among which are sonnets in the spirit of Spenser's <i>Hymns of Heavenly Love and Beauty</i>. He wrote a large number of lyrics on almost every variety of subject, and Hazlitt thinks 'his sonnets come as near as almost any others to the perfection of this kind of writing.'</p> <p>Nine plays by Ford have survived, of which it will suffice to mention three: <b>The Lover's Melancholy</b> (1629), remarkable for its powerful delineation of unhappy love; <b>The Broken Heart</b> (1633), a tragedy that heaps horrors upon horrors; and <b>Perkin Warbeck</b> (1634), a stirring historical drama.</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="200 398 536 452">26. Chocolate first exported to Europe from Mexico, 1650.</p> <p data-bbox="200 612 536 723">27. Maine purchased by the State of Massachusetts for five thousand three hundred and thirty-four dollars, 1652.</p> <p data-bbox="200 865 536 943">28. Works on alchemy to the date of 1654 numbered more than four thousand.</p> <p data-bbox="200 1042 536 1096">29. Invention of the air-pump, 1654.</p> <p data-bbox="200 1295 536 1372">30. First Quakers arrive in America and are sent back to England, 1656.</p>	<p data-bbox="561 525 896 602">25. Steady progress of the country in industries, commerce, the arts and sciences.</p>

WRITERS.	WRITINGS.
<p>a high and steadily erect figure 'in that gallery of monumental men and mighty memories.'</p> <p><b>Francis Beaumont</b> (1586-1616). The materials for forming an estimate of this author are scant and imperfect. His work — what little is recognized as his — is marred by the grossness of thought and expression then prevalent even in the highest circles of English society. Tra- dition gives him credit for grav- ity and critical judgment, and the opinion was current in the reign of Charles I. that he was chiefly occupied in correcting the exuberance of his literary partner, Fletcher, who was averse to the labor of revision and correction.</p> <p><b>Thomas Heywood</b> (— about 1648), one of the busiest and most prolific of the wonderful group of playwrights. His plots are carefully but not vigorously elaborated.</p>	<p>It is known that he wrote a few poems, a paraphrase of one of Ovid's tales (1602), and a masque on the marriage of the Princess Elizabeth (1613). Of the partnership plays the best are <b>The Maid's Tragedy</b> (1609), <b>Philaster</b> (1610), and the <b>Knight of the Burning Pestle</b>.</p> <p>According to his own account, he had, 'either an entire hand, or at the least a main finger,' in two hundred and twenty plays. The most famous is <b>A Woman Killed with Kindness</b> (1617), in which an unfaithful wife, over- come by the inexhaustible good- ness of her forgiving husband, drops and expires in the rush of contending emotions. The best of his other writings are <b>An Apology for Actors</b> and <b>General History of Woman</b>.</p>

EVENTS.	CHARACTERISTICS.
<p>31. Provincial letters of the French philosopher, Pascal, 1656.</p> <p>32. First pocket-watches made in England, 1658.</p> <p>33. Death of Cromwell, 1658.</p> <p>34. Development of the French national drama by Corneille (1606-1684), who united the romantic spirit of the Spanish with the classical taste of the Italian.</p>	

WRITERS.	WRITINGS.
<p>✓ <b>John Webster</b> (—about 1654), a gloomy and powerful genius, with touches of profound sentiment and deepest pathos; bodying forth from the dark abyss of his imagination creations of ghastly horror, redeemed from sensationalism by the penetrating grasp of character that gives to the vices and crimes which he delights to paint an appearance of terrible reality. The action is vigorous; and the characters, sharply drawn, approach nearer to the many-sidedness of nature than those of any dramatist before or since Shakespeare.</p>	<p><b>The White Devil</b> (1612), a history of moral putrefaction, the scene of which is laid in Italy. 'Thou hast led me,' says Brachiano, to the heroine of baleful influence, 'like a heathen sacrifice, with music and witty fatal yokes of flowers, to my eternal ruin.'</p> <p><b>The Duchess of Malfi</b> (1623), the plot of which turns upon the virtuous affection conceived by the Duchess for her steward, — an attachment that offends family pride, and so involves the lovers in common ruin. The key-note is the refining mission of suffering. <b>The Devil's Law Case</b> (1623), in which the characters bring on themselves a coil of trouble by combining to deceive one another.</p> <p>All of Webster's works abound in lines and passages of peculiar beauty.</p>
<p><b>Giles Fletcher</b> (1588–1623), clergyman, brother of Phineas Fletcher, and cousin to the dramatist; in good repute for poetry of a quiet but pure and elevating character.</p>	<p><b>Christ's Victory and Triumph</b> (1610), a sacred poem in an eight-lined stanza suggested by Spenser's; contains passages of true lyrical beauty, and some of imaginative power; said to have furnished Milton with hints for his <i>Paradise Regained</i>.</p>
<p>✓ <b>Thomas Hobbes</b> (1588–1679), scholar, philosopher, and man of science; independent, hard-working, long-lived, and per-</p>	<p><b>Leviathan</b> (1651). 'A covenant between man and man originally created that great leviathan called the commonwealth,</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="230 436 577 492">35. La Fontaine the fabulist (1621-1695).</p> <p data-bbox="230 773 577 855">36. Resignation of Richard Crom- well and dissolution of the Pro- tectorate, 1659.</p>	

WRITERS.	WRITINGS.
<p>sistent ; an upholder of absolute monarchy, not upon the theory of divine right, but upon the incapacity of the masses for self-government. He taught that self-interest and fear were the chief of human motives. His political system is 'fitted,' says Hume, 'only to promote tyranny, as his ethics only to encourage licentiousness.'</p> <p><b>George Wither</b> (1588-1667), a Puritan poet, who with hasty and irregular pen, succeeded in producing some beautiful songs, and some religious poetry not altogether free from quaintnesses and 'conceits.'</p> <p><b>Thomas Carew</b> (1589-1639), a brilliant courtier poet, who led a life of thoughtless gayety and license. 'Among the poets who,' says Campbell, 'have walked in</p>	<p>or state, which is but an artificial man, though of greater stature and strength than the natural, for whose protection it was intended.' Hobbes — the first to deal with the science of government from the side of reason — teaches (1) that the origin of power is in the people, and (2) that the end of power is the common weal. At the age of eighty he wrote <i>Behemoth</i>, — a history of the civil war. In his eighty-seventh year he published a vigorous if not elegant metrical version of <i>Homer's Odyssey</i>, and in the year following one of the <i>Iliad</i>.</p> <p><b>Abuses Stript and Whipt</b> (1613), satires, inharmonious of metre and rude of diction, but sufficiently successful to secure the author's imprisonment. <b>Faire-Virtue</b> (1622), in which Virtue is described as a perfect woman, mistress of Philareti, — lover of Virtue. The poem is musical with interspersed songs, including the famous couplet, —</p> <p style="padding-left: 40px;">' Shall I, wasting in despair, Die because a woman 's fair ? '</p> <p>Carew's poems are mostly of the conventional amatory kind, — brief, graceful, gallant ; none of them very highly meretricious, none wholly bad. They are not</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>the same limited path, he is pre-eminently beautiful, and deservedly ranks among the earliest of those who gave a cultivated grace to our lyrical strains.'</p> <p><b>Robert Herrick</b> (1591-1674), poet and divine, of amatory and bacchanalian disposition. His verse is of many moods,—some of it reflecting the license of the times, others including deeply religious strains, and much of it excelling in rhythmic sweetness. 'His muse was a goddess fair and free.'</p>	<p>without similitudes and conceits, but are less extravagant than those of Donne. <b>He that Loves a Rosy Cheek and Give me more Love or more Disdain</b> are good specimens.</p> <p><b>Hesperides</b> (1648), a collection of sacred songs, love-lyrics, epigrams, and scraps; deriving their collective name from the fact that they were written in the west of England (<i>hesperis</i>, 'western'). He also published a volume of devotional pieces under the title of <b>Noble Numbers</b>. Some of his effusions—as <b>Cherry Ripe, To Blossoms, To Daffodils, and Gather the Rosebuds while ye may</b>—are often quoted.</p>
<p><b>Francis Quarles</b> (1592-1644), a Royalist, with a tinge of the Puritan melancholy; a man of learning and ability, who wrote poetry of admirable morality, but of such bad taste that it has fallen into general neglect.</p>	<p>The most important of his works, which form an extravagant specimen of the 'metaphysical' school, are <b>A Feast for Worms</b> (1620), <b>Job Militant</b> (1624), <b>Emblems Divine and Moral</b> (1632). The last, appealing to the wide-spread taste for emblem pictures, with ingenious interpretation of them, was the most popular, and is still occasionally read.</p>
<p><b>George Herbert</b> (1593-1633), clergyman, younger brother of Lord Herbert; cheerful and kind,</p>	<p><b>The Temple</b> (1631), a collection of sacred poems. <b>Priest to the Temple</b>, first printed in 1652.</p>

EVENTS.	CHARACTERISTICS

WRITERS.	WRITINGS.
<p>pure and charitable, scholarly and active.</p> <p><b>Izaak Walton</b> (1593-1683), a man of meditative mind and quiet, genial disposition, who, having acquired a competence in mercantile pursuits, lived in retirement, piously enamoured of fresh pastoral scenery, and devoted to angling and reading.</p>	<p>His poetry is not without the forced ingenuity of the time ; but 'no writer before him,' says Macdonald, 'has shown such a love to God, such a child-like confidence in him. The divine mind of George Herbert was, in the main, bent upon discovering God everywhere. His use of homeliest imagery for the highest thought is in itself enough to class him with the highest kind of poets. He has an exquisite feeling of lyrical art ; not only does he keep to one idea in it, but he finishes the poem like a cameo.'</p> <p><b>The Complete Angler</b> (1653-1655), in dialogue form. Three speakers, Piscator, Venator, and Anceps — Fisher, Hunter, and Bird-Catcher — meet by chance on Tottenham Hill one pleasant May morning, and agree 'each to commend his favorite recreation.' The eloquence of Piscator prevails, and the huntsman becomes the disciple of the fisherman. The remainder of the book is taken up with a great variety of themes, technical, moral, religious. The book 'seems by the title,' says Hallam, 'a strange choice out of all the books of half a century ; yet its simplicity, its sweetness, its natural grace, and happy inter-</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>James Shirley</b> (1594-1666), divine, teacher, dramatist; of less fire, force, and originality than the rest, but purer in thought and expression, though his incidents are not seldom coarse, and his dialogue licentious.</p> <p><b>William Chillingworth</b> (1602-1644), a learned divine of the Church of England; a clear, close reasoner, and a man of excellent temper in controversy, calm, confident, and fearless.</p>	<p>mixture of graver strains with the precepts of angling, have rendered it deservedly popular, and a model which one of the most famous among our late philosophers, and a successful disciple of Izaak Walton in his favorite art (Sir Humphry Davy), has condescended (in his <i>Salmonia</i>) to imitate.'</p> <p>Of his plays, which are numerous, <b>The Traitor</b> (1635), a tragedy, and <b>The Lady of Pleasure</b> (1635), a comedy, may be considered his best. Lamb says of him that 'he was the last of a great race, all of whom spoke nearly the same language, and had a set of moral feelings and notions in common. A new language, and quite a new turn of tragic and comic interest, came in with the Restoration.'</p> <p>His chief work is <b>The Religion of Protestants a Safe Way to Salvation</b> (1637). It breathes a bold and liberal spirit. 'I will,' he says, 'love no man the less for differing in opinion from me. . . . I am fully assured that God does not, and therefore that men ought not, to require of any man any more than this, to believe the Scripture to be God's Word, to endeavor to find the true sense of it and to live according to it.'</p>



EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>✓ <b>Sir Thomas Browne</b> (1605-1682), contemplative, essentially devout, with a passion for the abstruse, supernatural, and imaginary; a physician, who, instead of being tempted to materialism by the study of physical phenomena and physical laws, regarded Nature as 'the art of God,' and thought that there were not impossibilities enough in religion for an active faith.</p>	<p><b>Religio Medici</b> (1643), — 'The Religion of a Physician;' curiously learned, philosophical and genial, tranquilly elaborated and rhythmical. 'It is one of the most beautiful prose poems in the language; its power of diction, its subtlety and largeness of thought, its exquisite conceits and images, have no parallel out of the writers of that brilliant age when Poetry and Prose had not yet divided their domain.' <b>Hydriotaphia</b> (1658), <b>Urn Burial</b>; a discourse on the funeral rites of the olden times. Few passages in the language equal the high and solemn eloquence of the concluding portion on the brevity of life and the transitoriness of fame.</p>
<p>✓ <b>Sir William Davenant</b> (1605-1668), successor to Jonson as poet-laureate, theatrical manager; a disciple of Hobbes, and a necessitarian. He had much more fame when he wrote than he has preserved.</p>	<p>He wrote as many as twenty-five plays and some non-dramatic poems. <b>Gondibert</b> (1651), an unfinished heroic of six thousand verses, in four-line stanzas of alternate rhymes, is his best-known production. The scene is laid in Italy; and the principal action is the courtship of a Tuscan princess, in rivalry for whose love her most powerful suitors engage in internecine strife. The poem shows considerable intellectual power, and contains passages of real beauty,</p>



WRITERS.	WRITINGS.
<p>✓ <b>Edmund Waller</b> (1605-1687), brilliant courtier, inconstant politician, entertaining speaker in Parliament, writer of smooth, elegant, and polished verse; wanting true inborn dignity for the heroic style, but imperishable in the lyric.</p>	<p>but is without strong passion or narrative interest.</p> <p>His really good poems are the language of graceful, airy compliment, with here and there a memorable pensive strain, and some noble lines on the mysteries of death and personal accountability. <b>Go, Lovely Rose, To Chloris</b>, the lines on a lady's girdle, and those on the dwarfs, are full of verbal sweetness and exquisite play of fancy.</p>
<p><b>Thomas Fuller</b> (1608-1661), a clergyman of great wit and originality, confident good spirits and astonishing memory; of active benevolence and ceaseless industry, ever using his voice and pen in the cause of truth.</p>	<p>He is chiefly remembered for two works, — <b>Church History of Britain</b> (1656), good-humored and witty, but well-studied; and the <b>Worthies of England</b> (posthumous, 1662), containing sketches of about eighteen hundred persons, — among them Chaucer, Spenser, Shakespeare. The pleasant narratives are interwoven with a vast amount of gossip and reflection on every conceivable subject.</p> <p>Fuller is a master of the short, pointed, and methodical style, thickly interspersed with telling figures drawn from his own observations of common life. His simplicity has but one drawback, — pedantry.</p>
<p><b>John Milton</b> (1608-1674), poet and statesman, consistent champion</p>	<p><b>L'Allegro</b> (The Cheerful Man) and <b>Il Penseroso</b> (The Medita-</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>of Republicanism and Puritanism; a man of majestic genius and extensive acquirements; versed in history, in music, in song, in the languages of Europe; religious, but independent; reserved, self-contained, stern; without dramatic faculty or humor, not so natural nor so intense as the Shakespearians, but purer, more polished, more sublimely dignified, not sufficiently flexible and sportive, living in times too solemn and eventful for the lighter forms of poetry; consecrating himself rather to the praise of piety, duty, and heroic force.</p>	<p>tive Man), written in 1633, — two companion poems descriptive of the aspects which the world, with its scenery, various occupations and amusements, presents, (1) to a light-hearted and vivacious spirit, (2) to an habitually grave and serious spirit; the one joyous without frivolity, the other thoughtful without gloom; both evenly sustained, delicate in fancy, rich in imagery, and perfect in metrical art. <i>Comus</i> (1634), a masque performed at Ludlow Castle before the Earl of Bridgewater, whose daughter and two sons had lost their way in the woods. The sister, accidentally separated from her brothers, is met by the enchanter Comus, who stands for disorderly animal pleasure. She resists him and is rescued; but his spells have bound her to a magic chair, from which she can be released only by the nymph of the Severn. The poem, musical and stately, replete with sweetest songs and noblest sentiments, represents the victory of virtue over sense and appetite. <i>Lycidas</i> (1637), an elegy, in the form of a pastoral, celebrating the death of a beloved friend. 'The monotone of a deep sorrow is replaced by the linked musings</p>

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	<p>of a mind which, once set in motion by grief, pours forth abundantly the treasures of thought and imagination stored up within it.' <b>Paradise Lost</b> (1658-1665), a twelve-book poem on the Biblical story of Satan's struggle against God, the revolt of Hell against Heaven, the temptation and fall of the first man, with a vision of the ultimate triumph of the Redeemer. Its declared purpose is to justify the ways of God the Creator to his creatures. The whole epic, which of course is not without faults, is conceived and executed on a scale of unparalleled nobleness and grandeur. Its first three books are the best. <b>Samson Agonistes</b> (Samson in Struggle) (1671). a tragedy, with choruses, after the Greek model; a dramatic paraphrase of the sixteenth chapter of Judges; partly autobiographical, partly allegorical; in the former view, suggestive of Milton, blind, old, and fallen on evil days, but mighty; in the latter, of the Royalists, who are overthrown, and the Puritan cause, which dies hopeful of final triumph. Of Milton's many prose works, the ablest is <b>Areopagitica</b> (1644), a plea for the freedom of the press, directed against the Presbyte-</p>



EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>Lord Clarendon</b> (1608-1674), the great historian of the period, a penetrating observer, a sagacious statesman; austere, dictatorial, unyielding, high-principled.</p> <p><b>Sir John Suckling</b> (1609-1641), a richly dressed gallant, light</p>	<p>rians, who on succeeding to power exercised a severe censorship of books; eloquent, copious, and comprehensive, full of weighty thoughts since adopted by the reason of the civilized world.</p> <p>Style: in poetry, musical and fresh; harmonious, involved and organ-like; rugged and harsh; cold and severe; with perhaps too much fondness, now and then, for Latinisms, and sometimes grammatically faulty; in prose, luxuriant and weighty, but too stiffly Latinized, too fantastic for modern purposes, as well as too ornate, too loose, and too vituperative. 'The application is lost in the gorgeous splendour of words and imagery.'</p> <p><b>History of the Rebellion</b> (posthumous, 1702); unequally written, — here picturesque, glowing, and terse, there dry, prolix, entangled; not in all things a faithful picture, for the author, though magnanimous and virtuous, was a keen partisan on the Royalist side; but on the whole, one of the epoch-making books, generally esteemed for its freshness and lively descriptions of character.</p> <p>In the quieter hours of his brief but feverish life he produced</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>✓ dramatist, light lyricist. 'Natural and easy Suckling' became the type of literary elegance to 'the Lady Froths of Fashion.'</p> <p>✓ <b>Jeremy Taylor</b> (1613-1667), an Anglican divine, the greatest preacher of the seventeenth century, the Spenser of English prose; a man who to natural grace, freshness, and activity of mind added a wide-ranging culture, true fervor of devotion, and a pure spirit of Christian charity; liberal, warm-hearted, fond of children, delightfully open to the beauties and grandeurs of the outer world; distinguished for opulence and rapidity as a writer rather than for accuracy and taste.</p> <p>✓ <b>Sir John Denham</b> (1615-1668), a Royalist who gambled away, with dissolute Cavaliers, the</p>	<p>some lyrics — as, <b>Constancy, Ballad on a Wedding, Tell me, ye Juster Deities</b> — which are among the gems of song.</p> <p><b>Liberty of Prophesying</b> (1647), the 'first famous plea for tolerance in religion, on a comprehensive basis and on deep-seated foundations.' It does not recommend absolute freedom, but urges that the State should tolerate all sects that receive the Apostles' Creed as their common standard of faith. Several years later appeared <b>Holy Living</b> and <b>Holy Dying</b>, admirable for fulness of thought, accumulation of instances, wealth of imagery, and justness of moral perception; 'a choral song in praise of virtue, and a hymn to the Spirit of the Universe.'</p> <p>Style: disfigured by strange and barbarous terms, heavy with Latin and Greek scraps, careless and irregular in the structure of sentences, but not stiff, nor periodic, nor involved; rhythmical, copious, richly embellished with expressive metaphors and elaborate similes; strong, less from severity than from speed and profusion.</p> <p><b>Cooper's Hill</b> (1643), a contemplative poem on the view over the Thames and toward London</p>

EVENTS.	CHARACTERISTICS.

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<p>fortune left him by his father, but checked himself and began to translate and write. Dr. Johnson says: 'Denham and Waller, according to Prior, improved our versification, and Dryden perfected it.'</p>	<p>from an eminence near Windsor Castle; our first purely descriptive poem of real merit.</p>
<p><b>Sir Richard Lovelace</b> (1618-1658), a handsome Cavalier poet who wrote 'much to charm the reader, and still more to capture the fair.'</p>	<p>His collected poems were published in 1649. Some of these are very pretty, and may be found in most collections, notably <i>To Althea, from Prison</i>, which contains the stanza beginning, —</p> <p style="padding-left: 40px;">'Stone walls do not a prison make, Nor iron bars a cage.'</p>
<p><b>Abraham Cowley</b> (1618-1667), a poet who, conforming to the favorite fashion, indulged in <i>wit-writing</i>, in straining after effect, and wrote galvanized poetry of the extravagant or professional type; an essayist whose work marks a distinct advance in the art of prose composition; of quick and apprehensive understanding, but of languid disposition and feeble character, great in design, but imperfect in performance; uniting to brilliant talents an acquaintance with the classics, technical skill, personal charms of an unusual order, and exceptional purity in a licentious time.</p>	<p><b>The Mistress</b> (1647), the author's love cycle, 'a pocket compendium of the science of being ingenious in affairs of the heart.' <b>Pindaric Odes</b> (1656), inflated lyrics and occasional pieces in unequal lines and broken stanzas, — a form that took firm hold of our poetry until about the middle of the next century. 'The severity of Cowley's writings, their intellectual quality, their cold elevation, and dry intelligence were as charming as they were novel. But the charm was not to last. A far greater man, Dryden, with assimilative genius of the most marvellous kind, was to tarnish the glory of Cowley by sheer</p>

EVENTS.	CHARACTERISTICS.

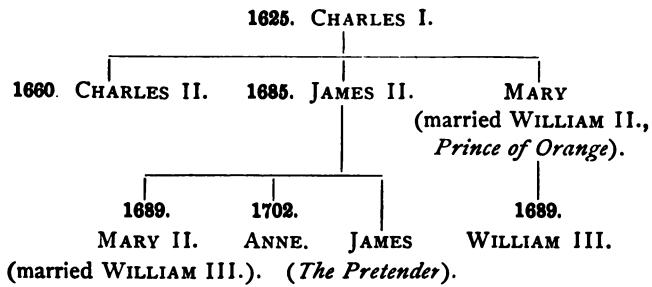
WRITERS.	WRITINGS.
<p><b>George Fox</b> (1624-1690), cobbler, or shoe-mender, religious enthusiast, founder of the Society of Friends, originator of leading ideas and usages of the Quakers; 'a grave, sober, reflective man, with no outgoings of volatile imagination, buoyant egotism, or healthy energy in any shape; as passive. unexcited, vacuous, as Bunyan was active, excitable, teeming with creative energy, — not pouring out force, but letting the world flow in upon him, judging and measuring the traditions and opinions floating about him, and striving in a calm way to reduce the bewildering mass to consistent clearness.'</p>	<p>superiority of imitation.' <b>Essays.</b> — 'No author,' says Johnson, 'ever kept his verse and his prose at a greater distance from each other. His thoughts are natural, and his style has a smooth and placid equability, which has never yet obtained its due commendation. Nothing is far sought or hard-labored; but all is easy without feebleness, and familiar without grossness.'</p> <p><b>Journal</b>, an account of his life, travels, sufferings, etc. 'It is,' says Mackintosh, 'one of the most extraordinary and instructive narratives in the world, which no reader of competent judgment can peruse without revering the virtue of the writer.'</p>





## CHAPTER VII.

### RESTORATION AND REVOLUTION, 1660-1710.



EVENTS.	CHARACTERISTICS.
1. Return of the indolent and voluptuous Charles II. from exile, 1660.	1. Conflict and constitutional reform.
2. Reopening of the theatres.	2. Incredulity and scepticism.
3. Appearance of the first English actress, 1661.	3. Declining influence of ecclesiastics in the conduct of civil affairs.
4. Introduction of stage scenery and decorations, 1661.	4. Growing dissent in religion, and multiplication of religious sects, — at once the symptoms and the agents of progress.
5. Epithets of 'Whig' and 'Tory' substituted for 'Roundhead' and 'Cavalier.'	6. First standing army, 1661.
7. Royal society founded for the advancement of science, 1662.	

WRITERS.	WRITINGS.
<p><b>Samuel Butler</b> (1612-1680), son of a farmer, knocked about from one employment to another, suffering deeply from the pangs of hope deferred, and dying obscurely.</p>	<p><b>Hudibras</b> (1663), a mock-heroic poem of more than eleven thousand tetrameter lines, intended to satirize Puritans and Puritanism; famed for its wit, learning, sense, and drollery, yet often trivial, coarse, and exaggerated. It may also be regarded as a burlesque on romances, the influence of <i>Don Quixote</i> being apparent.</p>
<p><b>Richard Baxter</b> (1615-1691), most eminent of the Non-Conformist divines; author of one hundred and sixty-eight books. 'Weakness and pain helped me to study how to die; that set me on studying how to live.'</p>	<p><b>The Saints' Everlasting Rest</b> (1649), 'a volume of pious thoughts that have a peculiar interest when we view them as the aspirations of an infirm man turning wearily from the distractions of a time so utterly out of joint.' <b>A Call to the Unconverted</b> (1657), next to the preceding in popularity. 'Concerning almost all my writings, I must confess that my own judgment is, that fewer, well-studied and polished, had been better.'</p>
<p><b>Ralph Cudworth</b> (1617-1688), a latitudinarian divine, Professor of Hebrew in Cambridge University; a shy, retiring man; a candid disputant; an industrious and profound scholar.</p>	<p><b>Intellectual System of the Universe</b> (1678), having for its general purpose to prove, against Hobbes and the atheists, the existence and the goodness of God. <b>Eternal and Immutable Morality</b>. Both works are great storehouses of speculative learning and wisdom.</p>
<p><b>Andrew Marvell</b> (1620-1678), Latin secretary to Milton, his friend;</p>	<p><b>Poems</b>, miscellaneous, some of which are marked by elegance,</p>

EVENTS.	CHARACTERISTICS.
<p>8. First newspaper in England, 1663. Appearance of <i>London Gazette</i>, 1665, — a bi-weekly, equivalent to about one column of a modern large daily.</p> <p>9. The first saw-mill in England, erected by a Dutchman near London, but abandoned through fear of the populace, 1663.</p> <p>10. Leibnitz, founder of the eclectic system of German philosophy, begins his literary career, 1664.</p> <p>11. Plague of London, 1665; fatal to ninety thousand people.</p>	<p>5. Lawlessness and savagery; gibbets and gallows so numerous as to be referred to in the guide-books of the period as <i>road-marks</i>.</p> <p>6. The turning of men's thoughts to material progress.</p> <p>7. Universality of <del>coffee-houses</del> (the literary clubs of the day), their popularity arising not from the pleasure the beverage afforded (which had come into use at the close of the Civil War), but from the chat over the cups.</p>

WRITERS.	WRITINGS.
<p>M. P. after the Restoration ; a formidable political satirist, in prose and verse, on the Whig-Puritan side. 'The heart of the poet was in everything he did and there was not a purer or a firmer one in the world.'</p>	<p>point, and pathos. The satires are very bitter, directed principally against the Dutch, the Scotch, and the Stuarts. 'Sometimes, indeed, his little plots of Parnassus are laid out rather too much in the style of old English gardening, square and formal ; but they never fail in possessing something good.'</p>
<p><b>John Evelyn</b> (1620-1706), a sweet-spirited, patriotic, and scholarly gentleman ; seeking in every object its beauty and goodness ; more accomplished than Pepys, but a less entertaining gossip. An eye-witness of the Great Fire.</p>	<p><b>Diary</b>, covering with considerable detail a period of more than fifty years ; less graphic, less explicit, than the similar work of Pepys, but a perfect granary of various kinds of knowledge, and of much use in giving color to history.</p>
<p><b>John Bunyan</b> (1628-1688), a man of the people, a tinker, a travelling preacher, poor in ideas but rich in images ; ignorant, yet impassioned and inspired by his fervent belief in the spiritual world, his active imagination being besieged and absorbed by the terrors of eternal fire and the hope of salvation.</p>	<p><b>Pilgrim's Progress</b> (1678), the journey of Christian, the Pilgrim, from the City of Destruction to the Celestial City ; a record of the soul's warfare in its stages from conversion to glory ; the most popular of English allegories ; simple, homely, earnest, and vernacular ; belonging to the spirit of the Elizabethan times in its naturalness and imaginative heat. <b>Grace abounding to the Chief of Sinners</b>, minutely and vividly relating the incidents of his early life and conversion. <b>Holy War</b>, an account of the fall and redemption of mankind under the figure of</p>

EVENTS.	CHARACTERISTICS.
<p>12. Great Fire, destroying two thirds of London in four days, 1666.</p> <p>13. Lanterns hung before one house in ten from six o'clock till twelve for street-lighting.</p> <p>14. Persecution of Non-Conformists; trial of William Penn.</p> <p>15. Streets of Paris regularly lighted for the first time, 1667.</p> <p>16. Rediscovery of the Mississippi by Father Marquette, 1673.</p> <p>17. Passage of the Test Act, chiefly against Catholics, 1673.</p>	<p>8. Advancement in the sciences, — astronomy, chemistry, medicine, physiology.</p> <p>9. Culmination of the military glory of France. 'She had vanquished mighty coalitions; she had dictated treaties; she had subjugated great cities and provinces. . . . Her authority was supreme in all matters of good-breeding, from a duel to a minuet. She determined how a gentleman's coat must be cut, how long his peruke must be, whether his heels must be high or low, and whether the lace on his hat must be broad or narrow. In literature she gave law to the world. The fame of her great writers filled Europe. No other country could produce a tragic poet equal to Racine, a comic poet equal to Molière, a trifle so agreeable as La Fontaine, a rhetorician so skilful as Bossuet. The literary glory of Italy and Spain had set; that of Germany had not yet</p>

WRITERS.	WRITINGS.
<p><b>Sir William Temple</b> (1628-1699), diplomatist, statesman, and miscellaneous writer; solid, prudent, and sagacious; grave, dignified, and humane; as a writer, seeking the public good, and studying the beauties of order and finished rhythm, thereby leading to better general method and greater attention to details of expression.</p>	<p>war waged by Satan for the possession of the town of Mansoul.</p> <p><b>Essays</b> (as 'Heroic Virtue,' 'Poetry,' 'Cure of the Gout,' 'Government'). The style is pointed, calm, and regular, combining, like the man himself, refinement with urbanity, dignity with grace. 'If he does not penetrate very deeply into a subject, he professes a very gentlemanly acquaintance with it.'</p>
<p><b>John Tillotson</b> (1630-1694), educated at Cambridge, a preacher, Dean of St. Paul's, Archbishop of Canterbury; a Royalist, but a man of moderation and good sense.</p>	<p><b>Sermons</b>, grave and temperate, sufficiently refined, but not too profound for a popular audience; simple and fluent in style, but too diffuse, tautological, and rambling. The author has little of the grandeur of expression that distinguished Taylor, but his oratory is more correct and equable.</p>
<p><b>John Dryden</b> (1631-1700), descended from Puritan ancestors and educated at Cambridge; poet-laureate (1670), collector of customs (1683); a Cromwellite, then a Royalist; a Puritan, then an Anglican, then a Catholic; a dramatist, a satirist, a lyrical; amiable and kind; too convivial, always in debt,</p>	<p>As dramatist, Dryden wrote first in rhyme (<b>Conquest of Granada</b>, 1672), then in blank verse (<b>All for Love</b>, 1678), — all together some twenty-eight dramas. While in parts unequalled by any subsequent writer for the stage, his plays as wholes are bad. His comedies are as false to Nature as they are offensive</p>



EVENTS.	CHARACTERISTICS.
<p>18. Population of New England fifty thousand, 1673.</p> <p>19. Boileau, 1636-1711, the autocrat of criticism during the age of Louis XIV.</p> <p>20. Greenwich Observatory built, 1675.</p> <p>21. Construction of timber railways about 1676, — wagons the cars, and horses the engines.</p> <p>22. Violins introduced into England, 1677.</p>	<p>dawned. The genius, therefore, of the eminent men who adorned Paris shone forth with a splendor which was set off to full advantage by contrast.'</p>

WRITERS.	WRITINGS.
<p>and forced to be sycophantic ; in point of character and in his literary work, representative of the merits and defects of his age ; his poetry founded on intellect rather than feeling, his best verse devoted to argument and satire, clear, rapid, and vigorous. He stands between an age of imagination on the one hand, and an age of reasoning and drawing-room conversation on the other. Says Voltaire of him : ' An author who would have had a glory without a blemish, if he had only written the tenth part of his works.' And Wordsworth : ' The only qualities I can find in Dryden that are essentially poetical are a certain ardour and impetuosity of mind with an excellent ear. There is not a single image from Nature in the whole of his works.'</p>	<p>to morality. His tragedies, without depth of feeling or consistency of plot, strive toward superhuman ideals and attain to bombast. As satirist, he wrote <i>Absalom and Achitophel</i> (1681) against the Whigs, <i>Hind and Panther</i> (1687) for the Church of Rome and against the Church of England. Both are allegories, — the first portraying in lively colors, under a poetical paraphrase of the scriptural narrative, the Duke of Monmouth and the intriguing Shaftesbury, together with the writer's own personal foes and rivals ; the second symbolizing the dispute between the Roman Catholic and Anglican churches, in which the former is typified by the 'milk-white hind' and the latter by the panther, while the fox, the wolf, etc., represent other religious sects. As translator, Dryden rendered <i>Virgil</i> into heroic couplets, — 'a noble and spirited version,' says Pope. As lyricist, his fame rests on the brilliant ode of <i>Alexander's Feast</i>. His prose consists mainly of prefaces and dedications, — elaborate pieces of writing upon various topics of literature and art. The <i>Essay on Dramatic Poesy</i> raised him to the dignity of chief critic in all matters of literary taste.</p>

EVENTS.	CHARACTERISTICS.
23. Growing use of tea, coffee, and chocolate.	
24. Three hundred thousand negroes imported into America by the English, 1680-1700.	
25. Bossuet (1627-1704) and Fénelon (1651-1715), luminaries of the French Church, flourish.	
26. Hydraulic fire-engines invented, 1682.	
27. William Penn's celebrated treaty with the Indians, 1682.	
28. Philadelphia founded, 1683.	10. Poetic style, at first fresh and impassioned though wayward, then colorless, strained, and fantastic, now feels its want of method, and stimulated by French influence, attains under Dryden greater neatness and finish of expression. Poetic subject, formerly man as influenced by the passions, treated comprehensively and naturally, then partially and fancifully, now changes from the emotional to the intellectual.
29. Establishment of charity schools in England for extending and preserving Protestantism among the poor, 1687.	

WRITERS.	WRITINGS.
<p><b>Samuel Pepys</b> (1632-1703), secretary to the Admiralty in the reigns of Charles II. and James II. ; a man of business and of pleasure, essentially vain and vulgar ; extraordinarily active, and of such insatiable curiosity that he became a universal learner ; diligently and minutely observant, making no scruple, as daily chronicler, of committing to paper his most secret thought.</p>	<p><b>Diary</b> (1660-1669), written in short-hand and deciphered in 1825. A book of gossip, very interesting as a memorial of the domestic life of the times, and of the vanity and faults of the writer. The 'small-talk' that amuses us — ranging from a bull-baiting or change of fashion to a court scandal or the downfall of parties — is valuable because it gives life to our knowledge of the past.</p>
<p><b>John Locke</b> (1632-1704), diplomatist, Commissioner of Trade, philosopher ; an authority on the subjects of medicine and physical science ; an agreeable, well-bred man, frugal and regular in his habits ; aiming as a writer at popular simplicity ; the first to give a scientific foundation to the realistic branch of philosophy.</p>	<p><b>Essay concerning the Human Understanding</b> (1690), the fruit of nearly twenty years' thought. Applies the Baconian method to mind, and resolves all knowledge into experience, which is, however, of two kinds, — sensation and reflection. <b>Civil Government</b> (1690), which adds to the teaching of Hobbes (1) that the ruler is responsible to the people ; (2) that the people can take from the ruler the power which they gave him ; (3) that legislative assemblies as the voice of the people are supreme. <b>Thoughts on Education</b> (1693), which treats not only of book-learning, but of dress, food, accomplishments, morality, health, etc.</p>
<p><b>Robert South</b> (1633-1716), a brilliant scholar, chaplain to the</p>	<p><b>Sermons</b>, largely controversial, showing a superlative command</p>

EVENTS.	CHARACTERISTICS.
30. Revolution of 1688.	
31. Execution in Massachusetts for witchcraft, 1688.	
32. Toleration Act, 1639,—a formal renunciation of the claim of the State to impose religious conformity.	11. Satire the characteristic form of poetry ; forged by the ruder craftsmen — Gascoigne, Hall, Marvell, Butler — and polished into a formidable weapon by Dryden.
33. The Grand Alliance against France, 1689.	
34. The population of the English-American colonies about two hundred thousand, 1689.	12. Prose, in style, grows easier, more correct, and intelligible ; in character it is ratiocinative, — mainly theological, political, and philosophical.
35. Bayonets first used in England, 1693.	
36. Bank of England incorporated, 1694.	
37. Birth of Voltaire, 1694.	13. Tragedy goes out in pompous declamation and rhyme. Comedy, reflecting in word and intrigue the licentiousness of capital and court, clothes its

WRITERS.	WRITINGS.
<p>Earl of Clarendon, who introduced him to a series of preferments ; one of the wittiest, and by some said to be the last, of the great English divines of the century ; fervidly maintaining the Stuart doctrines of passive obedience and divine right ; more zealous as a churchman than as a Christian ; reputed to have been intolerant in his public, but good and charitable in his private, relations.</p> <p><b>Aphra Behn</b> (1640-1689), visited the West Indies, married a Dutch merchant, and held some 'dubious diplomatic appointments ;' early a widow, and fond of pleasure, soon acquiring the reputation of a 'female Wycherly.' She is called the pioneer of the English novel. As novelist and dramatist she wrote for the wits and ladies of the corrupt court of Charles II. to gratify the tastes created by the works of Cervantes and the French novelists.</p> <p><b>Sir Isaac Newton</b> (1642-1727), discoverer of gravitation and the dispersion of light ; Professor of Mathematics at Cambridge ; master of the mint ; President of the Royal Society ; also a writer on scientific and scriptural themes ; 'cautious in ad-</p>	<p>of homely, racy English, and 'brilliantly lighted up with flashes of ingenious mockery.' Impressively strong in the denunciation of prevailing vices, they are stronger in the ridicule of clerical brethren, and strongest in polemical attacks on papists and dissenters.</p> <p><b>Oroonoko ; or, The Royal Slave ;</b> account of an African prince who was sold into slavery, and whom rebellion against his master's authority resulted in causing to be brutally put to death ; said to have been the first book that stirred English blood with a sense of the negro's suffering in slavery. <b>Comedies</b>, popular in their day, but now serving chiefly, like the author's tales, as landmarks of an obsolete taste.</p> <p><b>Principia</b> (1687), or, 'Mathematical Principles of Natural Philosophy,' in Latin. It includes his demonstration of the theory of gravitation. <b>Optics</b> (1704), a discussion of the phenomena and laws of light. <b>Observations upon the Prophecies</b>, etc. 'New-</p>

EVENTS.	CHARACTERISTICS.
<b>38.</b> Censorship of the press abolished, 1695.	garbage of vulgarity in sparkling prose.
<b>39.</b> Furious legislation of the English Parliament against the interests of Ireland, 1697.	
<b>40.</b> Birth of Hogarth, 1697.	
<b>41.</b> Rise of Russia. Peter the Great visits England, 1698.	<b>14.</b> 'The victory gained by Protestant and Whig principles in the Revolution of 1688 caused a remarkable change in public morals, chiefly amongst the middle classes, who returned to the milder forms of Puritan tradition. The court of William and Mary was very pure and exercised a corresponding influence on society.'
<b>42.</b> Yale College founded, 1700. 'Ten worthy fathers assembled at Bradford, and each one laying down a few volumes on a table, said, "I give these books for the founding of a college in this colony."'	
	<b>15.</b> Stage reform, due in a measure to Jeremy Collier's famous attack (1698), but principally to the growth of a higher tone of society.

WRITERS.	WRITINGS.
<p>mitting no principles but such as were founded in experiment, but resolute to adopt every such principle, however new and unusual; from modesty, ignorant of his superiority to the rest of mankind; more anxious to merit than to acquire fame.'</p> <p><b>Gilbert Burnet</b> (1643-1715), minister, Whig, politician, Professor of Divinity, exile, bishop, and author. 'Alone, among the many Scotchmen who have raised themselves to distinction and prosperity in England, he had that character which satirists, novelists, and dramatists have agreed to ascribe to Irish adventurers. His high animal spirits, his boastfulness, his undissembled vanity, his propensity to blunder, his provoking indiscretion, his unabashed audacity, afforded inexhaustible subjects of ridicule to the Tories.'</p> <p><b>Sir George Etherege</b> (about 1635-1691), scion of an ancient and distinguished family, whose wealth, wit, and charming manners won him the general worship of society. He lost his fortune in gallantries and gambling, and 'spoiled all his countenance with drinking.' The first to depict manners only.</p>	<p>ton's marvellous insight into the order of Nature increased his reverence for the Creator.'</p> <p><b>History of the Reformation</b> (1679), written to vindicate the Church of England against the Church of Rome, and receiving the approval of both Houses of Parliament. <b>History of My Own Times</b>, ill-arranged and inaccurate, yet owing to its minute and contemporary character, a valuable source of information for the period between the Restoration and 1713. Its charm lies chiefly in its gossip from behind the scenes and its vivid delineation of men.</p> <p><b>The Man of Mode</b> (1676), his last and best-known comedy, the hero of which is one Sir Fopling Flutter, monarch of beaux and dandies, the froth of Parisian vanity; full of action, wit, and spirit, but frivolous and immoral.</p>



EVENTS.	CHARACTERISTICS.
43. Appearance of the <i>Daily Courant</i> , first daily paper, 1702.	
44. Birth of John Wesley, 1703.	16. The literature of the period was, on the whole, the product of memory, judgment, and wit, rather than of creative imagination. A prime object of study was its <i>form</i> . The prevailing immorality (in part due to the reaction against Puritanism, and in part brought over with the exiled court from Paris) infected poetry and the drama.
45. Capture of Gibraltar by the English, 1704.	
46. First American newspaper, the <i>Boston News Letter</i> , 1704.	
47. Birth of Benjamin Franklin, 1706.	
48. Union of England and Scotland, 1707.	
49. Famine throughout France, 1709.	17. 'Immorality in every sense of the word is the chief characteristic of the literature of the Restoration. Another peculiarity was its spirit of negation, of scepticism and criticism. The poet who wished to excite attention had to write satires and lampoons.'

WRITERS.	WRITINGS.
<p><b>William Wycherly</b> (1640-1715), a gay and careless man of fashion, a polished wit, a court favorite, a society hero, and the most immoral of the Restoration dramatists.</p>	<p><b>Country Wife</b> (1672), his best play; natural in plot, vigorous in dialogue, original chiefly in profligacy. There is no perception of the deeper truths and harmonies of life, only surface reflection of the manners and humors of an evil day.</p>
<p><b>Thomas Otway</b> (1651-1685), a clergyman's son, to whose credit be it said that he attempted to oppose the ruling fashion, but died a wasted debauchee before the maturity of his genius. Still the greatest tragic dramatist of the period; 'a gracious, amorous person, with more wit than wisdom, unfit to battle with the world and fallen on troublous times.'</p>	<p><b>Venice Preserved</b> (1682), founded on the famous abortive conspiracy against Venice in 1618; a noble and solid masterpiece, the play for which the author's name is still honored on the English stage.</p>
<p><b>Sir John Vanbrugh</b> (1666-1726), an architect and a witty but licentious dramatist. He excelled in comic invention, 'understood light and shade, and had great skill in composition.'</p>	<p><b>The Provoked Wife</b> (1698), characterized by fertile invention and general coarseness; a faithful reflection of the conversational language of the time.</p>
<p><b>William Congreve</b> (1670-1729), foremost comic writer of his day in talent and success; asked Voltaire to look upon him only as a <i>gentleman</i>; a genius who, courted and idolized by ministers and peers, prostituted his gifts to ignoble ends.</p>	<p><b>Love for Love</b> (1695), displays brilliant wit, well-bred ease, and the refined corruption of worldly habits. Besides comedies, he wrote one tragedy, <b>The Mourning Bride</b> (1697), the most successful of his pieces.</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<b>George Farquhar</b> (1678-1707), an Irishman, an actor, a military officer, and a comedy-writer, with a generosity of character that humanized the persons of his drama with many traces of good feeling.	<b>The Beaux' Stratagem</b> (1707), notable for ready wit and coarse strength, and the vividness with which it reproduces the glittering and wicked life of courtiers and fashionables.



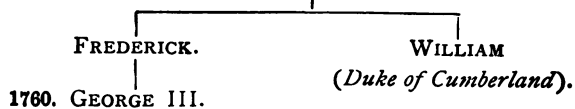
## CHAPTER VIII.

### CRITICAL PERIOD, 1710-1784.

1702. ANNE.

1714. GEORGE I.  
*(descendant of JAMES I.).*

1727. GEORGE II.



EVENTS.	CHARACTERISTICS.
<p>1. The South Sea Bubble, according to which the whole funded debt, including exchequer bills and all other debentures, was to be thrown into one fund, leaving an interest at six per cent, and in addition to this boon, the holders of stock were to enjoy the monopoly of a trade to the shores of South America, which, it was hoped, would prove not less lucrative than the commerce to the East Indies, 1711.</p>	<p>1. Extension of trade, rise of manufactures, increase of wealth, and material prosperity.</p> <p>2. Prevalence of club life and taste for gambling.</p> <p>3. Corruption in high places and brutality in low, with a marked improvement, however, in the moral tone of society during the last quarter of the period.</p> <p>4. Eager debate of all subjects pertaining to the natural rights of man.</p>
<p>2. Peace of Utrecht; Gibraltar, Nova Scotia, Newfoundland, and Hudson's Bay fall to England, 1713.</p>	<p>5. Vigorous discussion of scientific problems, fostering a cool and critical rather than a warm and creative atmosphere.</p>

WRITERS.	WRITINGS.
<p><b>Daniel Defoe</b> (1661-1731), hatter, printer, pamphleteer; a journalist who wrote a tri-weekly (<i>The Review</i>) wholly himself; founded, conducted, and wrote for a number of other newspapers; a story-teller whose art consisted in an astonishing minuteness of detail and an unequalled power of giving reality to the incidents related. He possessed an unparalleled knowledge of human life in all its ranks and conditions; said to have written nearly two hundred and fifty books. He wrote as a reformer, with a practical end; supple, versatile, energetic, but vain, impulsive, boastful. He was a powerful though unpolished satirist in verse.</p> <p><b>Richard Bentley</b> (1662-1742), Professor of Divinity in Cambridge</p>	<p><b>Robinson Crusoe</b> (1719), the experience of a shipwrecked seaman in autobiographical form; based upon the history of Alexander Selkirk, a seaman of Fife, who, while engaged in a piratical enterprise in the American seas in 1704, quarrelled with his captain, by whom he was put ashore on the solitary island of Juan Fernandez. The moral is: 'If a man in solitude, with a few scraps from a wreck and an occasional savage, dog, and cat to help him, can lead a life so civilized, what may we not expect of good people in England with abundance about them?' Having no plot to the working out of which characters and events contribute, it forms the transition from Elizabethan romance to the modern novel. <b>Journal of the Plague</b> (1722), a description of London sights, incidents, and persons, as observed by an assumed shopkeeper; so minutely circumstantial and so natural that it has been mistaken for genuine history. Style: homely, clear, and vigorous; coarsely plain, too hurried to be precise, sentences long, loose, clumsy, and sometimes ungrammatical.</p> <p><b>Dissertation on the Epistles of Phalaris</b> (1697), considered the fin-</p>



EVENTS.	CHARACTERISTICS.
<p>3. Death of Louis XIV., 1715.</p> <p>4. New Orleans settled by the French, 1717.</p> <p>5. Punishment of the directors of the South Sea Company: they are never to hold place under the crown; and their estates, amounting to about two million pounds, are confiscated for the benefit of sufferers, 1721.</p> <p>6. Administration of Sir Robert Walpole, 1721-1742.</p>	<p>6. Formal correctness. The artificial style, perfected by Pope, displaces the natural. An age of originality, in expending itself, naturally gives rise to one of art. Writers, unable to create, conceive the idea of inquiring into the method of previous products, thence deriving the rules of more careful and considerate work.</p> <p>7. Classical influence. 'The classical poets soon became his [Pope's] chief study and de-</p>

WRITERS.	WRITINGS.
<p>University. He has been called the greatest of English classical scholars. An original, bold, and vigorous critic, whose faults are found to be light when weighed against his numerous merits.</p>	<p>est piece of learned criticism in the English language. It settled the long controversy respecting the authorship of <i>Phalaris</i>, by demonstrating that the Epistles were the forgeries of a later age. The critical ability and amazing resources displayed in the argument raised the author to the highest pinnacle of fame for extensive erudition and acute understanding.</p>
<p><b>Matthew Prior</b> (1664-1721), waiter in his uncle's tap-room, poet, ambassador to Paris; noted for his wit and ready repartee; 'his philosophy, his good sense, his happy, easy turns and melody, his loves and his epicureanism, bear a great resemblance to that most delightful and accomplished master [Horace].'</p>	<p>He took his place among the young wits of the Whig party by the brightness of <i>City and Country Mouse</i>, — a parody on Dryden's <i>Hind and Panther</i>. His last and most labored effort was <i>Solomon</i>, a soliloquy representing the royal sage as ranging through every province, and to the utmost bounds of knowledge, pleasure, and power, only to find that 'all is vanity and vexation.' Prior is most successful in epigrams and society-verses; such as <i>The Lady's Looking-Glass</i> and <i>The Padlock</i>.</p>
<p><b>Jonathan Swift</b> (1667-1745), clergyman, Dean of St. Patrick's in Dublin, a Whig, later a Tory; excessively irritable; magisterial even to rudeness; fond of the exercise of power;</p>	<p><i>Battle of the Books</i>, a burlesque on Temple's opponents in the controversy of Ancient <i>versus</i> Modern authors. <i>Tale of a Tub</i> (1704). As to title, explained to mean that as sailors throw</p>

EVENTS.	CHARACTERISTICS.
7. Last execution for witchcraft in Scotland, 1722.	light, and he valued the moderns in proportion as they had drunk more or less deeply of the classical spirit. The genius of the Gothic or romantic ages inspired him not at all.'
8. Sir Joshua Reynolds, the great portrait-painter, born, 1723.	
9. Voltaire's visit to England, 1726-1729.	
10. Methodist movement by the Wesleys, who with a few other students formed at Oxford in 1727 a society for religious worship, and from their methodical mode of life were nicknamed 'Methodists' in 1729.	8. Poetry, uninspired by enthusiasm, is mainly satiric, didactic, philosophic, and partisan (written for Tory or Whig in consideration of money or place); combining closeness of thought with elegance of phrase and measured harmonies of sound; coldly critical in Pope, with an added warmth and humanity in Goldsmith.

WRITERS.	WRITINGS.
<p>restless under authority ; misanthropical, coarse, born with the genius of insult ; without an equal in irony, without a superior in originality and strength ; discontented and unhappy ; the most tragic figure in English literature ; pre-eminently a satirist. 'No English is more robust than Swift's, no wit more gross, no life in private and public more sad and proud, no death more pitiable.'</p>	<p>out a tub for the amusement of a whale, to prevent him from running foul of their ship, so the book is meant to divert the followers of Hobbes from injuring the vessel of the State. As to substance, a satire on the disputes between the Roman, Anglican, and Presbyterian churches, in the form of an allegorical history of the adventures of three brothers. — Peter, Martin, and Jack. It is Swift's most powerful work. <i>Gulliver's Travels</i> (1726), narrative of a ship-surgeon's four voyages, told — however extravagant the invention — with an air of simple, straightforward, prosaic good faith. The work as a whole is a sustained similitude. How contemptible do we appear when represented by the dwarfs of Liliput ; how insignificant are we when tried by the giant standard of Brobdingnag ; how false and chimerical are the pretenders to science as seen in the philosophers of Laputa ; how vicious and loathsome are we as mirrored in the vile Yahoos!</p> <p>Style : simple, unadorned, methodical, syntactically correct (beyond any other writer before Johnson). It has been compared to 'cold steel.' His own</p>

EVENTS.	CHARACTERISTICS.
<p>11. First attempt in England to spin cotton by machinery, 1730.</p> <p>12. Population of Philadelphia twelve thousand five hundred, 1730.</p> <p>13. Authorized disuse of the Latin language in all law pleadings of the English courts, 1731.</p> <p>14. <i>Gentleman's Magazine</i>, 1731.</p> <p>15. Birth of George Washington, 1732.</p> <p>16. Rise of the English opera, 1732.</p>	<p>9. Prose, best represented by Addison, Swift, Hume, Goldsmith, Gibbon, and Johnson, grows absolutely easy and clear, developing, however, two distinct styles, — the colloquial elegance of the first, and the ponderous, stately manner of the last.</p>

WRITERS.	WRITINGS.
<p><b>Sir Richard Steele</b> (1671-1729), courtier, soldier, M. P., dramatist and essayist; frank, jovial, good-hearted rattle-brain; always loving to make people happy, always in difficulties; spending much of his energy in rollicking enjoyment, and dying dependent on the bounty of his creditors.</p> <p><b>Joseph Addison</b> (1672-1719), essayist, poet, Secretary of State; a fine gentleman of leisure; a polite wit and satirist; a polished rather than a profound thinker; of languid vitality, and content to be superficial; a virtuous and (for the most part) happy man who lived wisely and usefully. 'I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses.' The most elegant prose-writer of the period.</p>	<p>definition of good style was 'proper words in proper places.'</p> <p><b>Essays</b> in the society journals which he founded, treating mainly of literature and public manners. They still interest, though lacking the grace and finish of Addison's, and considerably alloyed with what must now pass for dross and refuse. Steele also wrote several comedies, the most successful of which was <i>The Conscious Lovers</i>. Style: fresh and natural; somewhat glowing and extravagant; irregular and careless, and often ungrammatical in sentential structure.</p> <p><b>Essays</b> in the <i>Tatler</i>, the <i>Guardian</i> and (chiefly) the <i>Spectator</i>; pleasant, chatty discourses about things in general, — some of them nobly æsthetic and ideal. Select papers: 'Use of the Fan,' 'Vision of Mirza,' 'A Lady's Library,' 'Westminster Abbey,' 'Dreams,' 'Cheerfulness,' 'Creation and the Creator;' also those on Will Wimble and Sir Roger de Coverley. <i>Cato</i> (1713), a tragedy, constructed in accordance with the classical unities; with so much more of art than Nature in it that it has been called 'an exquisite piece of</p>

EVENTS.	CHARACTERISTICS.
<p>17. Franklin begins his <i>Poor Richard's Almanac</i>, 1732.</p> <p>18. Two French expeditions sent out to ascertain the figure of the earth, 1735.</p> <p>19. Repeal of the laws against witches, 1736.</p> <p>20. Substitution of iron rails for wood in the colliery railways of Whitehaven, 1738.</p> <p>21. Gas first evolved from coal, 1739.</p> <p>22. First circulating library in England, 1740.</p>	<p>10. Creation of the periodical essay, a gay, light, and graceful treatment of social, political, and religious topics, begun in the <i>Tatler</i> by Steele, who is joined by Addison, first in the <i>Tatler</i>, then in the <i>Spectator</i>; the purpose, diffusion of culture and spiritual health; the means, sugar-coated pills.</p> <p>11. Birth of historical method and elevation of history to the rank of literature by Hume and Gibbon.</p>

WRITERS.	WRITINGS.
<p><b>Edward Young</b> (1684-1765), clergyman, man of society in London, courtier, a disappointed place-seeker; a poet with predilections for the sad and sombre. 'He is, of all poets,' says Lord Lytton, 'the one to be studied by a man who is about to break the golden chains that bind him to the world; his gloom then does not appall or deject. . . . The dark river of his solemn genius sweeps the thoughts onwards to Eternity.'</p> <p><b>Allan Ramsay</b> (1685-1758), wig-maker's apprentice in Edinburgh; bookseller, poet; of cheery disposition and innocent</p>	<p>statuary.' Minor poems, including several well-known hymns. Style: smooth, melodious, urbane; full of delicate humor; dignified yet kindly; easy rather than vigorous; equable, without glow or contrast; too often tautological; occasionally careless in the disposition of modifiers.</p> <p><b>Night Thoughts</b> (1742-1746), a series of meditations, in nine 'Nights,' blank verse, on Life, Death, Immortality, The Christian's Triumph, etc. Moralizing forms the staple, with tales inserted by way of episode. It contains many excellent truths and noble passages. Its style is, on the whole, too rhetorical, but the work is valuable, not only as an expression of the general yearning for immortality and as one of the first evidences of the desire for something different from the regular couplet which Pope had made the fashion, but because its perusal will richly reward the serious and thoughtful. <b>Revenge</b> (1721), a tragedy. <b>The Universal Passion of Fame</b> (1725-1728).</p> <p>The work on which his reputation rests is <b>The Gentle Shepherd</b> (1725), a genuine picture of Scotch life in the form of a</p>



EVENTS.	CHARACTERISTICS.
23. Tennessee first explored, 1740.	
24. Rise of the kingdom of Prussia. Reign of Frederick the Great, 1740-1786.	
25. Conspiracy of negroes in New York for the murder of their white masters, 1741.	12. Development of the novel as a picture of society, a study of character, and combination of incidents by Richardson, Fielding, Smollett, and Sterne, who with Defoe, in his tales of adventure, gave a common human interest to fiction, which had long been occupied with the intrigues of aristocrats.
26. College of New Jersey founded, 1746.	
27. War of the Austrian Succession, 1741-1748.	
28. <i>Monthly Review</i> , 1749.	13. Unexampled outburst of English oratory as represented by

WRITERS.	WRITINGS.
<p>pride in verse, delighting chiefly in the ballads of his country.</p> <p><b>Samuel Richardson</b> (1689-1761), printer and novelist, becoming an author at fifty; exemplary in the duties of morality and piety; very fond of ladies' admiration; kind, benevolent, idealizing. 'Nothing in human nature,' he says, 'is so god-like as the disposition to do good to our fellow-creatures.' Founder of a new school of fiction, whose purpose was to delineate every-day life under the laws of poetic justice, by working out to a sad or happy close, through the interplay of events and characters, a regularly constructed plot woven around the passion of love.</p>	<p>rhyming pastoral drama. The characters are distinct; the sentiments are natural and pure, and the story is clearly told. Ramsay also deserves to be remembered as the coadjutor of Percy in his <b>Evergreen</b> and <b>Tea Table Miscellany</b>, collections of existing Scottish songs mixed up with some of his own. They are among the earliest signs of the coming revival of nationality and correction of false classicism.</p> <p><b>Pamela</b> (1740), written in the form of letters; the domestic history of a pretty peasant girl who goes out to service, and after enduring many mishaps, and escaping many dangers, becomes the wife of her rich young master. <b>Clarissa Harlowe</b> (1748), a novel of conflict between good and evil, teaching, like the other, the importance of virtue. <b>Sir Charles Grandison</b> (1753), which paints in the epistolary style, agreeably to the author's conception, the character of a perfect Christian gentleman, — rich, handsome, able, placid, statuesque, faultless.</p> <p>All novels of sentiment, realistic drawings of improbable or impossible people; so long, so heavily loaded with details and</p>

EVENTS.	CHARACTERISTICS.
29. Discovery of Herculaneum, 1749.	Chatham, Fox, Burke, Erskine, Pitt, Sheridan, and others.
30. Franklin's discovery of the identity of electricity and lightning, 1752.	
31. Columbia College, New York, founded, 1754.	
32. First occasion of discontent between the British-American colonies and the mother country; namely, duties levied upon goods imported from foreign countries, 1755.	14. Dulness of dramatic composition. Goldsmith's <i>Good-Natured Man</i> and <i>She Stoops to Conquer</i> , Sheridan's <i>Rivals</i> and <i>School for Scandal</i> , are the only classic comedies. The drama assumed a new form in <i>The Beggar's Opera</i> of Gay (1728).
33. University of Pennsylvania founded, 1755.	
34. Ninety thousand whites in New York, 1756.	15. Reformation of the stage by Garrick, who introduces a natural and impassioned style of acting.

WRITERS.	WRITINGS.
<p><b>John Gay</b> (1688-1732), a careless, thoughtless, kindly-natured poet; aptly compared to a lap-dog whose amiable tail-wagging won and kept many friends; of superficial learning, little strength of mind, and no dignity of sentiment.</p> <p><b>Alexander Pope</b> (1688-1744), deformed, sensitive, irritable, whimsical, exacting, delighting in artifice; a multifarious reader, diligently selective; a prodigy from his birth, with a proneness to satire; the best embodiment of the critical spirit of the time; a writer born to a career of cold, outside scrutiny, trained for a career of brilliant and perfect art; proposing at the start to make correctness the basis of his fame; lukewarm in religion, indifferent in politics, studious of tranquillity; the poet, not of nature and humanity, but of personality and high life,</p>	<p>instruction that they can be read now only in abridgment.</p> <p><b>The Shepherd's Week</b> (1714), a set of pastorals burlesquing the affected rusticity of one Ambrose Philips, who had published a series of six pastorals on the model of the <i>Shepherd's Calendar</i>. Gay's fame, however, rests chiefly on his neat and flowing <b>Fables</b> (1726), <b>The Beggar's Opera</b> (only less glaringly indecent than many other plays of the Queen Anne period), and his <b>songs</b>, in which, breaking through conventional restraints, he sings naturally and sweetly.</p> <p><b>Essay on Criticism</b> (1711), a collection of wise precepts drawn largely from the ancient critics. 'What judgments and fine remarks eternally true I gather in reading it, and how they are expressed in a form brief, concise, elegant, and once for all.' <b>Rape of the Lock</b> (1712-1714), a mock-heroic poem commemorating a quarrel between a fashionable belle and a young nobleman who had cut a lock of hair from her head. De Quincey declared it to be 'the most exquisite monument of playful fancy that universal literature affords.' <b>Homer's Iliad</b></p>

EVENTS.	CHARACTERISTICS.
<p>35. Conquest of Canada by the English, 1760.</p> <p>38. Speech of James Otis, chief orator of the Revolutionary movement, on taxation without representation, 1761.</p>	<p>16. High social position of writers at the beginning of the century; their misery and neglect during the ministry of Walpole; their reliance at last upon the patronage of the people.</p>
<p>37. Edgeware Road gibbets cut down, 1763.</p>	<p>17. Decline of ecclesiastical power in France.</p>
<p>38. First American Stamp Act proposed, 1764.</p>	<p>18. Open advocacy of Deism in the first quarter of the period. 'A torrent of infidel publications was poured out upon the</p>

WRITERS.	WRITINGS.
<p>displaying in all things the same critical taste and exactness, — in verse, in dress, in surroundings ; the foremost literary figure of his century, and the head of the artificial school.</p>	<p>translated (1715–1720), made unique in English poetry by the finish and melody of its versification and the rapidity of its movement. <b>Dunciad</b> (1728), ‘Iliad of the Dunces,’ a satire on the numerous hack-writers and hired defamers of the day. It ‘revealed to Pope where his real strength lay, in blending personalities with moral reflections.’ <b>Essay on Man</b> (1733), in four epistles, treating of man in relation (1) to the universe, (2) to himself, (3) to society, (4) to happiness ; unsound and contradictory in some of its teachings, but full of fine thoughts expressed in perfect form. Also some prose <b>Essays</b> and a volume of <b>Letters</b>. Style : condensed, compact, pointed, smooth, and polished.</p>
<p><b>Joseph Butler</b> (1692–1752), Bishop of Bristol and Dean of St. Paul’s ; an able antagonist of the Selfish System of morals, and the unequalled defender of revealed religion.</p>	<p><b>Analogy</b> (1736), appearing toward the end of the deistical period. The first part proves elaborately that there is a moral Governor of the universe who has placed man in a state of probation. The second part maintains that Christianity is a divine republication of natural religion. A work of sterling and perpetual value, but ‘the style, as a style designed for general reading, could hardly be worse.’</p>

EVENTS.	CHARACTERISTICS.
<p>39. Brown University, Rhode Island, founded, 1764.</p>	<p>land, — an inundation which never fails to leave the most desolating effects, even after its shallow and turbid waters have subsided. The chief writers of the infidel party were Shaftesbury, Collins, Toland, Bolingbroke, Tindal, Morgan, Woolston, and Chubb, who took various grounds of objection against Christianity.'</p>
<p>40. Visit of Mozart to England, who, at the age of eight, played at sight the most difficult composition, 1764.</p>	
<p>41. First medical school in America founded at Philadelphia, 1764.</p>	
<p>42. The Wesleyan preachers forbidden the use of snuff and other indulgences, 1765.</p>	<p>19. Reaction against Deism in the closing years of the period, and intense religious awakening among the people, especially the lower classes.</p>

WRITERS.	WRITINGS.
<p><b>James Thomson</b> (1700-1748), a Scotch poet; first to lead the English people into the new world of poetry in Nature. His rank is high in the second order.</p>	<p><b>The Seasons</b> (1726-1730), description of the scenery and country life of spring, summer, autumn, and winter, with narrative episodes. Occasionally inflated and heavy, often cold. <b>Castle of Indolence</b> (1748), a mock-heroic poem in the Spenserian stanza; a fine example of that wonderful union of sound and sense called <i>onomatopœia</i>.</p>
<p><b>Benjamin Franklin</b> (1706-1790), candle-moulder, printer's apprentice, ballad-monger, author; an experimental philosopher whose discoveries form a notable chapter in the history of physical science; a sagacious diplomatist, uniformly devoted to the accomplishment of great ends; self-educated, cheerful, hopeful, industrious; ever plain and simple, — simple in manners, in habits, in style of expression; a man of large practical piety, of solid, serene, benign character, with a passionate instinct of the true and the useful. Franklin was the first to make the American mind felt as a force in Europe.</p>	<p><b>Poor Richard's Almanac</b>, the first number of which appeared in 1732. This most famous of popular annuals continued for twenty-five years to teach its ten thousand readers how to be 'healthy, wealthy, and wise.' Its tersely put sentences are applicable to every age and every state of society. <b>Essays</b>, on religious, moral, and economical subjects. <b>Autobiography</b>, full of stirring details, 'as romantic as the life of an unromantic person can be.'</p> <p>Franklin endeavored to model his style on that of Addison, and his excellences are not less the gift of Nature than the effect of study. 'His thoughts flow smoothly onward, and are conveyed in a language so lucid and expressive that the reader's mind is never for a moment embarrassed with obscurity or doubt.'</p>



EVENTS.	CHARACTERISTICS.
<p>43. Colonial Congress at New York, 1765. Americans resolve not to use British goods until the Stamp Act is repealed.</p> <p>44. Visit of Rousseau to England as the friend of Hume, 1766.</p> <p>45. Construction of the first pianoforte in England, 1766.</p> <p>46. Invention of the spinning-jenny by Hargreaves, 1767.</p> <p>47. Royal Academy of Arts founded, 1768.</p>	<p>20. Influence of French ideas as distinguished from the French spirit in the works of Voltaire, Rousseau, Diderot, and the rest of the liberal thinkers who were called the Encyclopædists.</p> <p>21. Rise of Revolutionary opinions ; the writings of Voltaire, Diderot, Rousseau, and others, against arbitrary government and superstition, exert an influence unfavorable to existing institutions.</p>

WRITERS.	WRITINGS.
<p><b>Henry Fielding</b> (1707-1754), lawyer, comic writer, and painter of national manners; careless, good-humored, improvident, witty, boisterous. As a realist, holding the mirror up to Nature, showing to the age its own likeness without flattery or disguise; and as an artist — if we hold the novelist's art to include 'wit, love, satire, humor, observation, genuine pictures of human nature without romance, and the perfect arrangement of plot and incidents' — Fielding's place is doubtless in the highest rank of English novelists. He drew English society — a society noted for the low tone of its manners and the looseness of its morals — with a coarse, un-ideal pencil.</p>	<p><b>Joseph Andrews</b> (1742), begun in ridicule of the virtuous lessons inculcated in <i>Pamela</i>. The caricature is in the picture of a young footman virtuously and triumphantly resisting the advances of his mistress, Lady Booby. The most striking character, however, is the hero's friend, Parson Adams, an estimable scholar and Christian, but with some external oddities, and of unsuspecting simplicity. <b>Tom Jones</b> (1749), the story of which hinges upon the career of two boys brought up for charity's sake, — one of them 'everybody's friend but his own, the other nobody's friend but his own.' The hero is not admirable, and the standard of moral rectitude is low; but 'as a picture of manners,' says Thackeray, 'the novel is indeed exquisite; as a work of construction, quite a wonder; the by-play of wisdom, the power of observation, the multiplied felicitous turns and thoughts, the varied character of the great comic epic, keep the reader in a perpetual admiration and curiosity.'</p>
<p><b>Dr. Samuel Johnson</b> (1709-1784), school-teacher, essayist, poet, novelist, lexicographer; an omnivorous reader; the best talker</p>	<p><b>London</b> (1738), and the <b>Vanity of Human Wishes</b> (1749), two satires on the manners of the time, done in imitation of Juve-</p>

EVENTS.	CHARACTERISTICS.
<p>48. First great Shakespeare jubilee at Stratford-on-Avon, designed by David Garrick, the actor, 1769.</p> <p>49. Watt's patent for the steam-engine, 1769.</p> <p>50. Napoleon and Wellington born, 1769.</p> <p>51. Dartmouth College founded, 1769.</p> <p>52. Discovery of an old coal mine at Ballycastle, County Antrim, Ireland, 1770. There does not exist the remotest tradition of this mine, which proves beyond doubt its great antiquity. Some of the miners' tools and baskets were found in the incrustated galleries.</p>	<p>22. Extension of the idea of nature and liberty into literature in the later years of the period, disclosing the want of genial life in the poetry of reason. The forerunners of opposition to the conventional style were the novelists, and such poets as Goldsmith, Gray, Thomson, and Chatterton.</p>

WRITERS.	WRITINGS.
<p>of his time ; a kind of public oracle ; generous, humane ; fond of dispute and of domineering ; humble in prayer ; of bearish manners, but of friendly mind ; tinged with melancholy, averse to regular work, but capable of intense concentration : a bigoted Tory and Churchman ; a writer of bold, comprehensive grasp ; ' a mass of genuine manhood,' says Carlyle.</p>	<p>nal. <b>Dictionary of the English Language</b> (1755), hailed with great enthusiasm as the first attempt to supply a long-felt want. Its faults, for the most part, are etymological ; its chief merit, the skilful selection of illustrative quotations. A great, solid, square-built edifice. <b>Rasselas</b> (1759), story of an Abyssinian prince, who, educated in the seclusion of a happy valley, and becoming discontented with his surroundings as well as curious about the outside world, escapes from confinement with his sister and an ancient sage. Having surveyed life and manners, they resolve to return, first pronouncing the sentence, 'Vanity of vanities, all is vanity !' It is virtually a sermon on the impossibility of finding perfect happiness in this world. <b>Lives of the Poets</b> (1781), the best-written and the most valuable of Johnson's works. The criticisms are 'the judgments of a mind trammelled by prejudice and deficient in sensibility, but vigorous and acute.' <b>Essays</b> in the <i>Rambler</i> and the <i>Idler</i>, — attempts to revive the periodical miscellany, but without the lightness and variety necessary to make them popular. <b>Irene</b>, a tragedy, coldly received.</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="208 624 546 678">53. Cast steel first made at Sheffield, 1770.</p> <p data-bbox="208 910 546 964">54. Exploration of Kentucky by Daniel Boone, 1770.</p>	<p data-bbox="574 323 911 513">23. Study of the Elizabethan and earlier poets during the second half of the period, as shown in Warton's <i>History of English Poetry</i> (1774-1781), and in the editing of Shakespeare.</p> <p data-bbox="574 910 911 1075">24. Interest in the romantic past, — the wild, natural stories of ruder times, as evidenced by the publication of Percy's <i>Reliques of Ancient English Poetry</i>, 1765.</p>

WRITERS.	WRITINGS.
<p><b>David Hume</b> (1711-1776), a Scotchman, corpulent; 'of happily-balanced temper;' of simple unaffected nature and kindly disposition; a profound and fearless thinker; as a philosopher, the greatest in the materialistic school; as a historian, the first to treat the sequence of events in a philosophical manner, and to mix with the history of public transactions accounts of the condition of the people and the state of the arts and sciences.</p>	<p>Style: stately, measured, balanced, seldom or never impassioned, with a liking for strong antithesis; more Latinized in his earlier productions than in his later.</p> <p><b>Treatise on Human Nature</b> (1738), in which he upholds theoretically the dignity of man, and asserts 'that the sentiments of those who are inclined to think favorably of mankind are much more advantageous to virtue than the contrary principles, which give us a mean opinion of our nature.' <b>Essays Moral and Political</b> (1742), treating of politics as a science, superstition and enthusiasm, civil liberty, the rise of arts and sciences. <b>Inquiry concerning the Human Understanding</b> (1748), in which the author propounds his sceptical views. Says Sir William Hamilton, 'I have no hesitation in asserting of his philosophical scepticism that this was not only beneficial in its results, but in the circumstances of the period, even a necessary step in the progress of Philosophy towards Truth.' <b>Inquiry concerning the Principles of Morals</b> (1751), in which he traces the right and wrong, goodness and badness, of human actions to considerations</p>

EVENTS.	CHARACTERISTICS.
55. Encyclopædia Britannica begun, 1768; first edition completed, 1771.	
56. Birth and death of Swedenborg, a Swede, and a profound religious mystic, 1688-1772.	
57. Experiments in America for working locomotives on common roads, 1772.	25. Growth of a pleasure in rural things, seen in Thomson's <i>Seasons</i> , Gray's <i>Elegy</i> , Goldsmith's <i>Traveller</i> (1764), Beattie's <i>Minstrel</i> .
58. First partition of Poland, 1772.	
59. The celebrated 'Tea-party' of Boston, 1773.	26. Sympathy with the poor much stimulated by the Methodist re-

WRITERS.	WRITINGS.
<p><b>Thomas Gray</b> (1716-1771), poet, letter-writer, Professor of Modern History in the University of Cambridge; said to have been the most learned man of his time in Europe; a great stylist and a most careful workman.</p>	<p>of utility. <b>History of England</b> (1754-1762), from the earliest times to the Revolution. Though not always trustworthy, it 'differs as widely from the previous annals and compilations as a finished portrait by Reynolds differs from the rude draughts of a country artist.' <b>Dialogues on Natural Religion</b> (published in 1779).  Style: perspicuous, neat, chaste, flowing, and polished, and cold as marble.</p> <p><b>Elegy in a Country Churchyard</b> (1750), thirty-two stanzas, written in seven years, on the favorite subject of man's mortality; a noble specimen of grave, scholarly, and artistic English. <b>Progress of Poesy</b>, a poem giving a rapid and brilliant sketch of the progress of poetry from the earliest times to the days of Dryden. <b>The Bard</b>, which finely weaves into poetic form the chief facts of English history. <b>Letters</b>, some of the best in the English language.</p> <p>Gray expressed himself as aiming at a style extremely concise, pure, perspicuous, and musical.</p>
<p><b>William Collins</b> (1721-1756), a poet of genius and ambition, but of irresolute mind (not wholly</p>	<p><b>Odes</b> (1747), polished and classical, yet unaffected, of which the most exquisite is 'Evening,' 'an</p>



EVENTS.	CHARACTERISTICS.
<p>60. Patrick Henry's famous speech before the Virginia Convention, 1775.</p>	<p>vival, and illustrated by Goldsmith's <i>Deserted Village</i>.</p>
<p>61. War of the American Revolution, 1776-1783.</p>	
<p>62. Science of Political Economy founded by Adam Smith's <i>Wealth of Nations</i>, 1776</p>	<p>27. 'Up to the year 1745 or 1750 nothing had been done for German literature, in order to spread its reputation through the world; for scarcely any German, since the time of Luther, had, by the use of his pen, acquired any <i>wide</i> influence over the minds of his contemporaries. There had been doubtless many genial and talented poets since the period of the Minnesingers of the twelfth and thirteenth centuries; these were scientific writers, classical scholars, and historians; but with regard to <i>belles-lettres</i> the French school prevailed.'</p>
<p>63. England declares war against France for co-operating with America, 1778.</p>	

WRITERS.	WRITINGS.
<p>sound), who did his work in the spirit of the inspired musician, the imaginative scholar, and the moralist.</p> <p><b>Mark Akenside</b> (1721-1770), physician, poet. 'A second-rate Wordsworth.' 'The repast which he lays before us, however grand, is served up cold.'</p> <p><b>Oliver Goldsmith</b> (1728-1774). poet, essayist, historian, dramatist; thoughtless, improvident, vain, but merciful, generous, forgiving, full of love and pity; a gay and social liver, spending faster than he earned; often melancholy and apprehensive, but easily beguiled out of his sorrow and anxiety; desultory as a child, and as a man, lacking in his affections concentration, and in his pursuits unity. 'The most beloved of English authors,' says Thackeray.</p>	<p>orient pearl of tender loveliness;' the most elaborate, 'The Passions;' and the best-known, 'How Sleep the Brave.' 'The direct sincerity and purity of their positive and straightforward inspiration will always keep his poems fresh and sweet in the senses of all men.'</p> <p><b>Pleasures of the Imagination</b> (1744), a blank-verse, philosophical poem on the pleasures of the purified intellect; belonging in spirit to the time of Queen Anne, and suggested by a series of papers on the same subject in Addison's <i>Spectator</i>.</p> <p><b>The Traveller</b> (1764), written in the Popian couplet, carefully finished, yet delightfully easy and graceful; a description of the scenery and manners of the countries through which the author had travelled, as viewed from an imaginary station on the Alps, the moral purpose of the picture being the reconciliation of man with his lot. <b>The Vicar of Wakefield</b> (1766), an idyllic story, descriptive of the loves and simple lives of country people in country scenery, and representing with exquisite naturalness the reward of perseverance in the right and the final triumph of good over evil.</p>

EVENTS.	CHARACTERISTICS.
64. First umbrella introduced from Spain into England, 1778.	
65. The Sunday-school instituted by Robert Raikes, 1780.	
66. Muslins first made in England, 1781.	
67. Establishment of great English journals, — <i>Morning Post</i> , 1772; <i>Morning Herald</i> , 1781.	
68. Discovery of Uranus by Herschel, 1781.	28. Rapid prosperity of the American colonies from the early part of this period.
	29. American productive energy absorbed in Indian warfare, in the cares of existence, in the

WRITERS.	WRITINGS.
<p><b>Adam Smith</b> (1723-1790), Professor of Logic (later of Moral Philosophy) in the University of Glasgow, Commissioner of Customs, an important figure in the history of Ethics, and author of the first systematic treatise on Political Economy; grave and preoccupied, frank</p>	<p>Its language is what 'angels might have heard and virgins told.' <b>The Deserted Village</b> (1770), a mirror of his childhood's home and happy hours. The main idea is the superiority of agriculture to commerce as regards both individual happiness and national prosperity; distinguished for its delicate finish and natural character. The description of Auburn, the portraits of the village preacher and the school-master, are inimitable. <b>She Stoops to Conquer</b> (1773), a prose comedy, dramatizing the author's blunder in mistaking a gentleman's house for an inn. Witty and graceful <b>Essays</b>, contributions to periodicals. Also, as hack-work, histories of England, Greece, Rome, Animated Nature, and other writings.</p> <p>Style: light, graceful, elegantly simple. 'Whatever he touched he adorned.'</p> <p><b>Theory of Moral Sentiments</b> (1759), which follows Hume in holding <i>sympathy</i> to be the chief source of our moral feelings and judgments. <b>The Wealth of Nations</b> (1776), the most striking doctrine of which is Free Trade, or the abolition of commercial restrictions.</p>

EVENTS.	CHARACTERISTICS.
<p>69. Beginning of the younger Pitt's long and eventful career as prime minister, 1783.</p> <p>70. Peace of Versailles, by which the independence of the United States of America is recognized, 1783. American debt, nine million dollars.</p> <p>71. Slavery abolished in Massachusetts, 1783.</p> <p>72. Excitement in Dublin for Parliamentary reform, 1784.</p>	<p>diffusion of Christianity, in the establishment of schools, and in the creation of a virtuous public spirit.</p> <p>30. Habitual deference of colonial American literature (1607-1776), promising, but of slight intrinsic literary worth, and written by those who inherited or shared the intellectual life of the mother-country.</p>

WRITERS.	WRITINGS.
<p>and always teachable ; slow and circumspect in forming and expressing his opinions.</p> <p><b>Edmund Burke</b> (1730-1797), Whig, M. P. for nearly thirty years, statesman, orator, writer on æsthetical and political philosophy; a man of noble presence and prepossessing appearance, of prodigious industry and wide, ready knowledge, with an almost unparalleled command of expression; described by Carlyle as 'a man vehement rather than earnest; a resplendent, far-sighted rhetorician rather than a deep, sure thinker;' yet perhaps 'the greatest philosopher in practice that the world ever saw.'</p>	<p>Style: clear and copious, but wanting in vigor.</p> <p><b>Vindication of Natural Society</b> (1756), intended as a parody of the deistical Bolingbroke's reasonings on religion. <b>Essay on the Sublime and Beautiful</b> (1756), an ingenious pleading in support of theory, and a wide assemblage of striking illustrations, rather than a profound analysis of æsthetic emotions. <b>Thoughts on Present Discontents</b> (1770), on the side of concession to the irritated colonies of America, — his best work in point of style. <b>Reflections on the French Revolution</b> (1790), a warning to the people of England against the example of revolutionary France. <b>Letters on the Proposals for Peace with the Regicide Directory of France</b> (1796).</p> <p>Style: multiform, splendidly figurative, dignified, full, and strong.</p>
<p><b>James Beattie</b> (1735-1803), poet, Professor of Moral Philosophy and Logic. He reflects in his work the disposition of the age to dismiss the artificial poetry and return to Nature.</p>	<p><b>The Minstrel</b> (1771), designed to trace the progress of a poetical genius, Edwin, born in a rude age, from the dawn of fancy and reason to the period of his fitness for entrance into the world as a minstrel (itiner-</p>

EVENTS.	CHARACTERISTICS.
<p>73. Mail-coaches first established, 1784.</p>	<p>31. In New England during the first half of the century the sole intellectual interest of the people was theological, and the prominent figures were Increase and Cotton Mather. From 1765 to 1787 politics took the place hitherto occupied by theology, and the great figure in the literature of the Revolution was Benjamin Franklin. In his deistical writings, as in those of Jefferson and Tom Paine, may be seen the eighteenth-century rebound from the religious tension of the seventeenth.</p>

WRITERS.	WRITINGS.
<p><b>Edward Gibbon</b> (1737-1794), historian, M. P. In his early years 'a thin little figure with a large head;' of elegant and dignified manners; of kind and even temper; a voracious reader, of sensuous imagination; more accurate, learned, and comprehensive than Hume, but less philosophical.</p>	<p>ant poet and musician). Its principal defect is want of plot. Edwin is 'a mere peg on which to hang descriptive passages, moral disquisitions, and digressions of every kind.'</p> <p><b>Decline and Fall of the Roman Empire</b> (1776-1788), covering a space of about thirteen centuries (98-1453). Gibbon's 'conception of the work was that of an artist. Rome, eastern and western, was painted in the centre of the world, dying slowly like a lion. Around it and towards it he drew all the nations and hordes and faiths that wrought its ruin; told their stories from the beginning, and the results on themselves and on the world of their victories over Rome.' One of the great historical works of universal literature.</p> <p>Style: 'copious, splendid, elegantly rounded, distinguished by supreme artificial skill.'</p>
<p><b>James Macpherson</b> (1738-1796), Scotchman, school-master, literary adventurer, poetical writer in London. His may boldly be affirmed to have been a true and uncommon genius.</p>	<p><b>Ossian</b> (1762), consisting of two epic poems, 'Fingal' and 'Timora,' which the author professed to have translated from manuscripts discovered in the Highlands of Scotland. They present in highly colored prose stirring pictures of old Celtic life. Received with intense enthusiasm throughout Europe.</p>



EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>Junius</b>, <i>nom de plume</i> of a writer who, at a time of division and disorganization in the Government, growing out of opposite policies, personal enmities, and the conflict with the newspaper press, created a great sensation by attacking, with dismaying knowledge of State secrets and of the private life of his victims, the conduct and character of leading politicians.</p> <p><b>William Paley</b> (1743-1805), lecturer at Christ's College, Archdeacon of Carlisle; a man of clear, steady, matter-of-fact intellect.</p>	<p>Denounced by some as a forgery, by others held to be genuine. 'The longer I have studied the question,' says Principal Shairp, 'the more I have been convinced that Macpherson was a translator.'</p> <p><b>Letters</b> (1769-1772), contributed to the <i>Public Advertiser</i>; remarkable for splendor of diction and energy of sarcasm; marked mechanically by the predominance of the balanced structure. Who was the author has never been quite satisfactorily ascertained, though the evidence points strongly to Sir Philip Francis.</p> <p><b>Moral and Political Philosophy</b> (1785), repudiating innate moral distinctions, and defining virtue as 'the doing good to mankind, in obedience to the will of God, for the sake of everlasting happiness.' <b>View of the Evidences of Christianity</b> (1794), a standard text-book on the subject. <b>Natural Theology</b> (1802), argument for the existence of an intelligent Creator, drawn from the numerous marks of design (adaptation of means to end) in the constitution of Nature and of man.</p> <p>Style: simple and homely, but clear.</p>

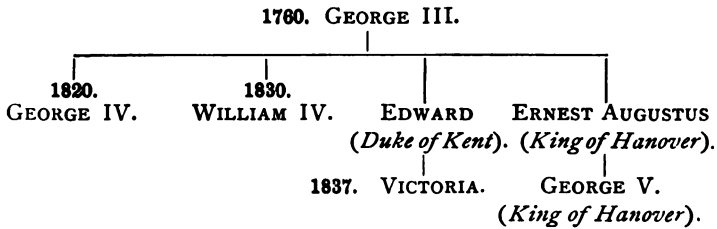
EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>Thomas Chatterton</b> (1752-1770), a youthful poetic genius, with romantic tastes and a passionate desire for fame; said to have suicided in London, in a fit of despair. 'Young-eyed Poesy,' says Coleridge, 'all deftly marked in hoar antiquity.' 'The marvellous boy that perished in his pride,' says Wordsworth.</p>	<p>A series of antique <b>Poems</b> (ballads, pastorals, dramas, etc.), ascribed to an imaginary monk of the fifteenth century, and purporting to have been found among the contents of an old chest in a Bristol church. Picturesque description and lyrical invention are their leading charms. Written in imitation of the old spelling, on discolored parchment, they raised around them a great controversy.</p>



## CHAPTER IX.

### A CREATIVE PERIOD, 1784-1837.



Presidents of the United States.—GEORGE WASHINGTON, 1789-1797.

JOHN ADAMS, 1797-1801.

THOMAS JEFFERSON, 1801-1809.

JAMES MADISON, 1809-1817.

JAMES MONROE, 1817-1825.

JOHN QUINCY ADAMS, 1825-1829.

ANDREW JACKSON, 1829-1837.

EVENTS.	CHARACTERISTICS.
<p>1. John Adams, the first United States ambassador to England, 1785.</p>	<p>1. Exciting discussion of the equality doctrines of the French Revolution.</p>
<p>2. Federative democratic government in America, 1787, the legislature of which is vested in a senate and house of representatives. The members of the latter are elected every two years by the people ; the senators are appointed by the State legislature, two being chosen by each State for the term of six years. The executive power is intrusted to a president, who holds his office for a term of four years. The press unshackled, trial by jury, right of petition and to bear arms, perfect freedom of religion.</p>	<p>2. Social reform, including education, prisons, hospitals, the poor and their woes.</p> <p>3. Political reform, including freedom and slavery, monarchical and democratic government, international intercourse, extension of suffrage.</p>

WRITERS.	WRITINGS.
<p><b>William Cowper</b> (1731-1800), a good man, sensitive, shrinking, benevolent, devout; loathing from his soul all affectation; subject to attacks of melancholia, often in extreme misery, depression, and despair; as a poet, simple, sweet, and true; one who called poetry back from conventionality to Nature and religion, from profession to practice; forerunner of the illustrious group that arose out of the intellectual ferment of the European Revolution. Not so wide-ranging as Thomson, who paints Nature in all her moods, but more real and more thoroughly English; differing from contemporaries in this, — that while they copied other poets, he copied Nature, and did it directly, as he saw her, with the affection of a child and the observation of a man, not by culling descriptive phrases from books.</p>	<p><b>Olney Hymns</b> (1779), written jointly with his Calvinistic friend, Rev. John Newton. <b>Moral Satires</b> (1782), including 'Table-Talk,' 'Conversation,' 'Retirement,' and other poems in heroic metre. 'There is something here,' says Franklin, 'so new in the manner, so easy and yet so correct in the language, so clear in the expression, yet concise, and so just in the sentiment, that I have read the whole with great pleasure.' <b>The Task</b> (1785), so called because imposed upon the author by a lady friend who had long urged him to attempt something in blank verse; mainly devoted to the praise of retirement and country life as more friendly to piety and virtue than the life of the city, with disquisitions on political and social subjects, and a closing prophecy of the victory of the kingdom of God. Some of its topics are 'Nature,' 'Clerical Coxcomb,' 'Fashion,' 'Vanity of Human Pursuits,' 'The Green-house,' 'The Newspaper,' 'Evils of Corporations,' 'Foddering of Cattle,' 'Adaptation of every Man to his own Niche in Life,' 'Manifestations of the Divine in Nature,' 'Man's Personal Delight in Nature,' etc. <b>John Gilpin</b> (1785), a famous</p>



EVENTS.	CHARACTERISTICS.
<p>3. First debate on the abolition of the slave-trade, 1788.</p>	<p>4. Taste for German literature, German transcendentalism, German modes of thought in criticism and history. 'You will be pleased,' wrote Carlyle to Goethe, 'to hear that the knowledge and appreciation of foreign, and especially of German, literature spreads with increasing rapidity wherever the English tongue rules.'</p>

WRITERS.	WRITINGS.
<p><b>Jeremy Bentham</b> (1748-1832), a studious recluse of vigorous, comprehensive, subtle, and fertile mind; founder of the science of jurisprudence; the greatest critic of legislation and government in his day; a destructive and subversive philosopher who never pulled down without building up. His contempt 'of all other schools of thinkers, his determination to create a philosophy wholly out of the materials furnished in his own mind, and by minds like his own, was,' says J. S. Mill, 'his first disqualification as a philosopher. His second was the incompleteness of his own mind as a representative of universal human nature.'</p>	<p>ballad, playful and humorous. Homer's <i>Iliad</i> and <i>Odyssey</i> translated into blank verse (1791). <b>The Castaway</b>, his most powerful poem. <b>Letters</b>, which, like Gray's, are among the best in the language.</p> <p>Style: simple, clear, manly; less musical and brilliant than Pope's, but more natural. He says, 'A meaning . . . that does not stare you in the face is as bad as no meaning.' 'My descriptions are all from Nature. . . . My delineations of the heart are from my own experience.'</p> <p><b>Fragment on Government</b> (1776), and a number of books and pamphlets on subjects connected with ethics, law, and politics. Their leading and pervading principle is the doctrine of utility, — that the pursuit of pleasure and the recoil from pain are the only motives which influence human desires and actions, and that these are the sufficient explanation of ethical and jural conceptions. The favorite vehicle for its expression is the phrase, 'the greatest happiness to the greatest number.'</p> <p>Style: much better in his earlier than in his later writings, which are intricate and involved.</p>

EVENTS.	CHARACTERISTICS.
<p>4. Beginning of the French Revolution, 1789. Great excitement in France. The Bastille stormed and razed.</p> <p>5. Acceptance of the American Constitution by all the States, 1789. Election of George Washington, first president; John Adams, vice-president; cabinet, — Jefferson, Hamilton, Knox, Randolph, and Jay.</p>	<p>5. Love of natural scenery for its own sake; interest in man <i>as man</i>, — a universal brotherhood; re-entrance of fervent passion into poetry; reaction against the formalism that made literature cold and lifeless; the valuation of Nature and soul as the sources of true poetic inspiration and resuscitation of the romantic past.</p>

WRITERS.	WRITINGS.
<p><b>George Crabbe</b> (1754-1832), surgeon, clergyman, the poet of the poor, one of the noblest and kindest of men, known as 'the gentleman with the sour name and the sweet countenance.' 'Nature's sternest painter,' says Byron. 'His great defect is an incurable want of taste.' Aiming to paint things just as they are, he introduces vulgar details without the slightest attempt at generalization or selection.</p>	<p><b>The Village</b> (1783), the <b>Parish Register</b> (1807), <b>Tales in Verse</b> (1812), and <b>Tales of the Hall</b> (1819), all treat, in the main, of the scenery, characters, and manners of humble life, — its sacrifices, virtues, loves, temptations, crimes; the miserable cottage, the workhouse, the prison, the hospital, the pauper, the barren heath, the wretched lanes and by-ways; showing the gloomy, hard, despairing side.</p> <p>Style: often pathetic and generally forcible; a mixture of the eighteenth and nineteenth centuries. His poems are all in the Popian couplet.</p>
<p><b>William Blake</b> (1757-1827), artist, poet, and one of the most genuinely spiritual of such; one of the prophets and leaders of the future, representing in his work the elements of the new poetry, study of the Elizabethan poets, of the old poetic passion, love of animals, children, and home, hatred of priestcraft, and war with social wrongs.</p>	<p><b>Songs of Innocence</b> (1789), the chief note of which is field-flower freshness and grace, the beauty of Nature, simple, childlike, and sweet. The sombre reverse side is given in <b>Songs of Experience</b> (1794).</p>
<p><b>Robert Burns</b> (1759-1796), farmer, excise officer, greatest poet of Scotland, one of the foremost lyrists of the world; an enthusiastic reader; excitable and emotional, warm-hearted</p>	<p><b>The Cotter's Saturday Night</b>, a noble and pathetic picture of his father's fireside happiness and piety, including descriptive reflections, passages on love, virtue, family worship, and an</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="212 1186 546 1239">6. Nails first made by machinery, 1790.</p> <p data-bbox="212 1296 546 1349">7. Fire-brigade of London first formed, 1791.</p>	<p data-bbox="573 1159 910 1212">6. Efflorescence of the lyric in Burns.</p>

WRITERS.	WRITINGS.
<p>and liberal-minded; scorning the selfish and mean; loving and adoring the gentle and beautiful; a self-respectful son of the soil, claiming no rank above the lowest, yet feeling himself equal to the highest; wanting in force of will and unity of aim, and living in a state of perpetual warfare with moods, passions, and circumstances; a new and impassioned spirit that, abhorring artificiality, drew its music and themes from Nature, which he loved simply and directly, without subtilizings or refinings. 'So substantially a reformer,' says Emerson, 'that I find his great plain sense in close chain with the greatest masters;' yet 'he has given voice to all the experiences of common life.' 'His candle,' wrote Cowper, 'is bright, but shut up in a dark lantern.' 'Scarcely ever was seen together,' says Taine, 'more of misery and talent.' 'It was the strength of his passions and the weakness of his moral will which made his poetry and spoilt his life,' says Brooke. 'At the basis of all his power,' says Shairp, 'lay absolute truthfulness, intense reality.'</p>	<p>apostrophe to Scotland. <b>Tam O'Shanter</b>, a serio-comic tale of All-Hallow-Eve, when, according to tradition, the demons and witches are abroad. It records the market-day carouse and midnight adventures of a rustic reprobate. 'A drunken phantasmagoria, painted in all vapors,' says Carlyle. <b>The Vision</b>, representing the poet as moodily musing in a fit of melancholy on wasted time, and resolving to rhyme no more, when suddenly the muse enters, reassures and enraptures him, bidding him choose lowly themes. <b>To a Mouse</b> and <b>To a Mountain Daisy</b>, the one showing his feelings of fellowship with the lower creatures, and the other his clear-eyed, open-hearted love for the natural world. <b>To Mary in Heaven</b>, a poem of singular elevation and sweetness, addressed to an amiable girl who died a few days before their intended marriage. Many other <i>Poems</i>, <i>Songs</i>, and <i>Ballads</i>. His songs lay hold of, not the changing aspects of society, but the changeless and permanent in human life, and so can never be superannuated.</p> <p>Style: melodious, natural, glowing; full of light and fire. His <i>Letters</i>, which are more ambi-</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="222 522 558 574">8. University of Vermont founded, 1791.</p> <p data-bbox="222 723 558 827">9. Population of United States about four millions, including nearly eight hundred thousand slaves, 1791.</p> <p data-bbox="222 1276 558 1329">10. Adoption of the guillotine by the French Assembly, 1792.</p>	<p data-bbox="587 417 923 607">7. Development of the novel, — novel of passion (Mrs. Inchbald, 1791) ; novel of domestic life (Mrs. Opie, 1806) ; novel of national character and of moral purpose (Miss Edgeworth, 1801-1811).</p> <p data-bbox="587 971 923 1050">8. Culmination of the historical novel in Sir Walter Scott and James Fenimore Cooper.</p>

WRITERS.	WRITINGS.
<p><b>William Cobbett</b> (1762-1835), field laborer, private soldier, M. P.; a fine type of the self-educated Englishman, honest, pugnacious, self-opinioned, persistent; under opposition warring furiously against all forms of corruption; the most powerful political writer of the day. Americans nicknamed him Peter Porcupine.</p>	<p>tious, are very readable, but sometimes inflated and artificial.</p> <p><b>Emigrant's Guide, English Grammar, Cottage Economy, Rural Rides in England, A Legacy to Parsons, A Year's Residence in America, Advice to Young Men</b>, etc.</p> <p>These books are remarkable for their good sense and clear, forcible, idiomatic style.</p>
<p><b>Samuel Rogers</b> (1763-1855), banker, poet, a man of quiet tastes, of never-failing kindness and unwearied benevolence, living long and usefully in a courtly region of culture.</p>	<p><b>Pleasures of Memory, Human Life, and Italy</b>, works of a slow and cultivated mind, filled with a graceful and gentle spirit, and containing along with many just and fruitful thoughts some fine though labored description.</p>
<p><b>William Wordsworth</b> (1770-1850), philosophical poet, laureate, a thinker and dreamer, to whom existence was moral and divine; a wise and happy man, to whom Nature and mankind were objects of delight, of pure imagination and love; so intensely spiritual that he saw poetical elements in everything; wanting in the stronger passions, and hence not of the Shakespearian, but of the Miltonic type; an <i>interpreter</i> of Nature, who, taking the step that poets</p>	<p><b>Lyrical Ballads</b> (1798-1800), a joint work in which it was agreed that the efforts of Coleridge should be directed to persons and characters supernatural, while those of Wordsworth should give the charm of novelty to the things of every day. Most noteworthy of the latter's contributions is 'We are Seven.' <b>Intimations of Immortality</b>, characterized by Emerson as the high-water mark of English thought in the present century. <b>The Excursion</b></p>



EVENTS.	CHARACTERISTICS.
<p>11. Williams College, Massachusetts, founded, 1793.</p> <p>12. Reign of Terror in France, 1793.</p> <p>13. Invention of the cotton-gin, 1793.</p> <p>14. Bowdoin College, Maine, founded, 1794.</p>	<p>9. Literary excellence of dramatic composition (Byron, Shelley, Coleridge, etc.), but the dearth of qualities requisite for successful stage representation. The <i>Virginus</i> of James Sheridan Knowles forms a conspicuous exception to the rule.</p>

WRITERS.	WRITINGS.
<p>up to his time had not taken, said that the world was alive, — the material image of the Over-Soul, the body of the immanent God, to be loved therefore with personal affection, as one human being may love another; the revealer of things hidden, the sanctifier of things common; to be venerated for uprightness of heart, depth of intuition, and loftiness of genius. He tells us that he wrote 'to console the afflicted; to add sunshine to daylight by making the happy happier; to teach the young and the gracious of every age to see, to think and feel, and therefore to become more actively and securely virtuous.'</p>	<p>sion (1814), a philosophical, pastoral poem of nine books, the subject of which is the contrast between a fiery, impatient, misanthropical spirit called the Solitary, and a cheerful, contemplative, optimistic soul called the Wanderer, who, with the aid of a mountain clergyman, seeks to restore Solitary from morbid unbelief to that health of heart in which he shall be open to the power of truth. Little action, no dramatic art, — defects, however, that are overbalanced by the purity and elevation of the thought and the organ-like music of the lines. 'What golden rounds of verse do we not see striking heavenward with angels ascending and descending?' <b>The Prelude</b> (1850), an autobiographical epic of fourteen books, giving the history of the writer's poetical growth from a child to 1806, inclusive of childhood and early school-days (I.-II.), college life (III.-VI.), residence in London (VII.), education from Nature (VIII.), residence in France (IX.-XI.), and his philosophy (XII.-XIV.). He is the author of many other poems, as well as some very good prose, consisting chiefly of prefaces and introductions. Style: in his earlier productions</p>

EVENTS.	CHARACTERISTICS.
15. Public procession in France in honor of the God of Nature; Robespierre acts as high-priest, 1794.	10. Substantial and artistic merit of miscellaneous literature, taking the form mainly of essays and sketches first appearing in periodicals.
16. Impeachment and trial of Warren Hastings, 1788-1795.	
17. Extinction of Poland as a kingdom, 1795.	11. Growing comprehensiveness of view, carefulness of judgment, and finish of style in historical writing (Macaulay, Hallam, and Prescott).
18. Napoleon commences his victorious campaign in Italy, 1796.	

WRITERS.	WRITINGS.
<p><b>Sir Walter Scott</b> (1771-1832), Scottish barrister, poet, novelist; a devourer of ballads, romances, old plays, and epics; delighting in the movements, pageantry, and events of war; of vigorous imagination, extraordinary and well-stored memory; of flowing and genial humor, inclining to the comic rather than the grave; sincere and honest, courteous and hospitable; of free and joyful sympathy with all the creatures of earth and sky; a close observer of Nature; a graphic narrator; a skilful painter of scenery; a powerful delineator of character, at once pictorial and dramatic; of prodigious industry and facility in composition; deficient in spirituality, evincing no perception of the great mystery of existence. It has been said that no man has written so many volumes with so few sentences that can be quoted; withal, a good, great, victorious man.</p> <p>The popularity of his works—biographies, histories, poems and novels—is waning, partly from prolixity, partly from haste</p>	<p>simple, forcible, and melodious; in his later, austere pure, gravely harmonious, often magnificent.</p> <p><b>Lay of the Last Minstrel</b> (1805), a vigorous story (in iambic tetrameters) of the sixteenth century, put into the mouth of an ancient minstrel, and meant to illustrate the Border customs and manners of England and Scotland. <b>Marmion</b> (1808), another epic, illustrating still more extensively, with greater diversity of incident, feudal and Border life. <b>Lady of the Lake</b> (1810), a poetical romance whose heroine is a stainless, courageous Highland girl; superior to either of the others in characterization and dramatic incident, it marks the culmination of Scott's poetical reputation. <b>Waverley</b> (1814); or, <b>'Tis Sixty Years Since</b>, illustrative of Scottish history and society. <b>Guy Mannering</b> (1815), a graphic picture of life and manners among the Scotch in the middle of the eighteenth century. Striking character-portraits are those of the scheming gypsy, Meg Merrilies, the pedagogue Sampson, and the smuggler Hatteraick. <b>Old Mortality</b> (1816), a story of the rebellion of the Covenanters, 1679. <b>Heart of</b></p>

EVENTS.	CHARACTERISTICS.
<p>19. Fall of Venice, and partition of the Venetian States between France and Austria, 1797.</p> <p>20. Irish Rebellion, 1798.</p> <p>21. The double and conflicting interests of Germany are now visible: one part for war, the other for neutrality; Prussia the leader of the northern, and Austria of the southern division, 1799.</p>	<p>12. Brilliancy and fulness of the literature of criticism as developed by Jeffrey, Wilson, Smith, Macaulay, De Quincey, and many others.</p> <p>13. Disposition of critics to be interpretative, — to emphasize, not the outer form, but the inner organic life.</p>

WRITERS.	WRITINGS.
<p>in construction, and partly from the revolution of taste. 'Are they [the Waverly romances] to amuse one generation only?' asks Carlyle. 'One or more! As many generations as they can; but not all generations, — ah, no; when our swallow-tail has become fantastic as trunk hose, they will cease to amuse.'</p>	<p><b>Mid-Lothian</b> (1818), the main action of which turns upon the heroism of a Scotch girl who walks from Edinburgh to London to petition the Queen in behalf of her sister, unjustly convicted of child-murder. <b>Bride of Lammermoor</b> (1819), a fateful and impressive tale of society in 17co. <b>Ivanhoe</b> (1819), a historical romance of the time of the crusades and the confusion that preceded the welding of Norman and Saxon elements. <b>Kenilworth</b> (1821), a story of love and intrigue and statecraft in the days of Elizabeth.</p> <p>Style: in poetry, neither deep nor sublime, but picturesque and bright; in prose, simple, easy, and graphic, full of grace and sparkle, careless and incorrect, as of one intent on general effects, more studious of pictures than of melody.</p>
<p><b>Sydney Smith</b> (1771-1845), clergyman, reviewer, essayist; a liberal in politics, a utilitarian in religion, and a humorist of the robust and boisterous type, with purposes prevailingly serious. In society, 'the most agreeable, sensible, and instructive guest and companion that the oldest person living could remember.'</p>	<p><b>Peter Plimley's Letters</b> (1807), written on behalf of the enfranchisement of the Irish Catholics. A fine example of solid reasoning, in witty and racy form. <b>Sermons and Essays</b>, which prove that 'he could combine purity and correctness with force of language,' but 'because he constantly aimed</p>



WRITERS.	WRITINGS.
<p>Physically and mentally, one of the race of giants.</p> <p><b>Samuel Taylor Coleridge</b> (1772-1834), soldier, journalist, metaphysician, critic, poet; good-tempered, benevolent, high-minded, irresolute; too confirmed an opium-eater to be a persistent worker; a magnificent dreamer; 'eyes full of sorrow as of inspiration;' champion of the German transcendental philosophy; one of the world's great conversers. 'The only wonderful man I have ever known,' says Wordsworth. 'His writings are very unequal, and mostly fragmentary. All that he did excellently might be bound up in twenty pages, but it should be bound in pure gold.'</p> <p><b>Lord Jeffrey</b> (1773-1850), Scotch barrister, Rector of Glasgow</p>	<p>at effect by startling contrasts, . . . his humorous writings are often deficient in ease, smoothness, grace, rhythm.'</p> <p><b>Ancient Mariner</b> (1798), a weird story of the sea, told by an old sailor to a wedding guest in the simple, picturesque manner of the early ballad. <b>Christabel</b> (1797), an unfinished tale of witchcraft, — a picture of innocence pursued and persecuted by the powers of evil. <b>Ode to Dejection</b>, 'instinct not only with his own wasted life, but with the sorrow of one who has had golden ideals and found them turn in his hands to clay.' <b>Lectures on Shakespeare</b>, eloquent and profound; and <b>Biographia Literaria</b> (1817), a history of the development of his opinions, containing a valuable review of Wordsworth's poetry. <b>The Friend</b> (1810) and <b>Aids to Reflection</b> (1825), combining his own and the German philosophies in the treatment of social, political, and theological questions.</p> <p>Style: in poetry, full of fine musical rhythms; in prose, copious, with something of the softness and melody of verse.</p> <p><b>Essays</b>, the style of which is spirited and flowing, embellished</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="208 550 541 604">24. Establishment of the <i>Edinburgh Review</i>, 1802.</p> <p data-bbox="208 863 541 918">25. Napoleon proclaimed Emperor of the French, 1804.</p> <p data-bbox="208 1186 541 1290">26. Battle of Trafalgar, by which the navies of France and Spain were annihilated for half a century, 1805.</p>	<p data-bbox="572 835 907 1055">15. Explanation of psychological phenomena on physiological principles, first by David Hartley, then by James Mill. This school, utilitarian in morals and politics, is continued in the Victorian age by John Stuart Mill and Herbert Spencer.</p>

WRITERS.	WRITINGS.
<p>University, Lord Advocate, Editor of <i>Edinburgh Review</i> from 1803 to 1829; a versatile writer and a brilliant critic, lacking the power to enter adequately into the feelings of others and to understand minds differently constituted from his own.</p> <p><b>Robert Southey</b> (1774-1843), Quarterly Reviewer, historian, poet-laureate. 'The most ambitious and most voluminous author of his age.' He wrote more than a hundred volumes.</p> <p><b>Charles Lamb</b> (1775-1834), poet, essayist; of nervous temperament; of shy, melancholy air; of warm and deep affections; preferring quiet and repose; loving the old, the odd, the out-of-the-way; a penetrating observer, one of the most appreciative of critics. 'He will be remem-</p>	<p>with a copious felicity of illustration. 'His memory appeared to range the dictionary from A to Z, and he had not the self-denial to spare his readers the redundancy which delighted himself.'</p> <p><b>Thalaba</b> (1801), which depicts in blank verse the perils and triumph of an Arabian hero who encounters and vanquishes the powers of evil. <b>Madoc</b> (1805), a Welshman's supposed discovery and conquest of Mexico. <b>Curse of Kehama</b> (1810), in rhymed irregular verse, a tale of the Hindoo mythology. <b>Roderick, Last of the Goths</b> (1814), a blank-verse epic of early Spanish history. Most famous prose work, <b>Life of Nelson</b> (1813).</p> <p>Style : 'the most uniformly good of any English writer who has written on anything like the same scale.'</p> <p><b>Tales from Shakespeare</b> (1807). 'He threw more and newer light upon the genuine meaning of the great master-pieces of the theatre than any other man.' <b>Essays of Elia</b>, originally appearing in the <i>London Magazine</i> and reprinted in 1823. Fanciful and meditative sketches,</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="219 707 565 789">27. Fulton's first successful trial of steam power on the Hudson River, 1807.</p> <p data-bbox="219 1194 565 1276">28. Secret mission from England to undermine the American Confederation, 1812.</p>	<p data-bbox="582 707 918 963">16. Predominance of practical religion over the theology of the intellect, with increasing liberalism in matters of doctrine. Rise of Utilitarianism. Reproduction of French infidelity in Thomas Paine, and of the French spirit in Byron and Shelley.</p>

WRITERS.	WRITINGS.
<p>bered in years to come,' says Foster, 'with Rabelais and Montaigne, with Sir Thomas Browne, with Steele, and with Addison.'</p> <p><b>Walter Savage Landor</b> (1775-1864), poet and miscellaneous writer; a gentleman of wealth and leisure, living an almost purely intellectual life; headstrong, overbearing, and quarrelsome; a man of many loves and hates. 'We do not recollect,' says Emerson, 'an example of more complete independence in literary history. He has no clan-ship, no friendships that warp him.'</p> <p><b>Thomas Campbell</b> (1777-1844), poet, reviewer, Rector of Glasgow University; a Highlander, dreamy and meditative; of sentiment, partly of the old</p>	<p>showing on every page a sym- pathy with human sorrows and joys, a humor gentle as Addi- son's and more subtle, wisdom, wit, and pathos. A few <b>Poems</b>. 'His nosegay of verse,' says Dowden, 'may be held by the small hand of a maiden; and there is not in it one flaunting flower.'</p> <p><b>Gebir</b> (1797), an epic poem de- rived from a collection of Ara- bian tales, and relating to the mythical founder of Gibraltar. <b>Count Julian</b> (1812), tragedy of the legendary traitor who intro- duced the Moors into Spain. <b>Imaginary Conversations</b> (1824- 1829), in which a dialogue be- tween literary men and states- men serves as a vehicle for Landor's views on a great variety of subjects; 'full of thoughts which fasten them- selves on the mind and are a joy forever.' <b>Pericles and Aspa- sia</b> (1836).</p> <p>Style: in poetry, artistic, classi- cal, reposeful; in prose, re- markable for grace and nervous force.</p> <p><b>Pleasures of Hope</b> (1799), a contin- uation of the lines of thought marked out by Pope, Young, and Rogers; formal in its rhetoric and rhythms, but a</p>

EVENTS.	CHARACTERISTICS.
<p>29. Sixth great coalition against France, 1813.</p> <p>30. Peace of Ghent, between Great Britain and America, 1814.</p> <p>31. Printing of the <i>London Times</i> by cylinders and by steam, 1814.</p>	<p>17. Reassertion of the supersensual and divine in ethics and philosophy (Dugald Stewart and Sir William Hamilton).</p>

WRITERS.	WRITINGS.
<p>school, partly of the new. 'The structure of his fame rests on the crystal columns of a polished imagination.'</p> <p><b>William Hazlitt</b> (1778-1830), painter, critic, miscellaneous writer; of 'handsome and eager countenance worn by sickness and thought;' an acute student of character, widely read in literature and philosophy; of intense feelings, generous or splenetic; with much ideality and a keen sense of the beautiful; one of the most brilliant of English critics, but 'too full of crotchet' and partiality to be the most trustworthy.'</p>	<p>noble poem as a whole, containing some exquisite pictures (as the opening lines of Parts I. and II.), and many fine thoughts choicely expressed. The lines on Poland are excellent, and the sketch of the materialist's creed is masterly. <b>Gertrude of Wyoming</b> (1809), a tale of Pennsylvania, in the Spenserian stanza; first noteworthy poem dealing with American scenery and subject; more natural than the former, but not nature. <b>Lyrics</b>, as 'Battle of the Baltic,' 'Lord Ullin's Daughter,' 'Ye Mariners of England;' splendid specimens of their kind, glowing with passionate and fiery eloquence.</p> <p><b>Principles of Human Action</b> (1805), advocating the intuitive and disinterested side of human nature. <b>Characters of Shakespeare's Plays</b> (1817), <b>A View of the English Stage</b> (1818), <b>English Poets</b> (1818), <b>English Comic Writers</b> (1819), <b>Dramatic Literature of the Age of Elizabeth</b> (1821), <b>Table-Talk</b> (1821-1822), <b>Spirit of the Age</b> (1825), a series of criticisms on contemporaries, <b>Plain Speaker</b> (1826), a collection of essays, <b>Life of Napoleon</b> (1828-1830).</p> <p>Style: often graphic and incisive,</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="233 459 568 541"><b>32.</b> Stephenson's employment of locomotive power on the Killingworth Railway, 1814.</p> <p data-bbox="233 880 528 905"><b>33.</b> Battle of Waterloo, 1815.</p> <p data-bbox="233 968 568 1020"><b>34.</b> Establishment of the London Savings-Bank, 1816.</p>	

WRITERS.	WRITINGS.
<p><b>Henry Hallam</b> (1778-1859), historian. Byron calls him 'classic Hallam, much renowned for Greek.' 'An authority to be cautiously differed with.' 'He has great industry and great acuteness. His knowledge is extensive, various, profound.'</p> <p><b>Thomas Moore</b> (1779-1852), lawyer, poet, biographer, historian; who, born in Dublin, lived a brilliant and fashionable life in London. He will live chiefly in his songs. 'Beautiful specimens of lyrical poetry may indeed be found from the earliest times of our literature to the days of Burns, of Campbell, and of Tennyson, but no poet can equal Moore in the united excellence and abundance of his productions.'</p> <p><b>William Ellery Channing</b> (1780-1842), apostle of Unitarianism and perhaps the most eloquent</p>	<p>but 'wearing too much an appearance of effort, and straining too much at flashing effects.'</p> <p><b>Europe during the Middle Ages</b> (1818), <b>Constitutional History of England</b> (1827), <b>Introduction to the Literature of Europe</b> (1839), — all praised for their research and freedom from prejudice. Style: ornate, elegant, dignified.</p> <p><b>Lalla Rookh</b> (1817), a romance of the East, consisting of four tales in verse, — 'The Veiled Prophet,' 'The Fire Worshippers,' 'Paradise and the Peri,' 'The Light of the Harem.' These, strung together by a thread of prose narrative, are sung by a professed poet for the entertainment of the heroine who is journeying to meet her betrothed. The enchanting singer subsequently proves to be her intended husband. <b>Irish Melodies</b> (1834), occasionally pathetic, but mostly fine specimens of the light, gay, and musical. <b>The Epicurean</b> (1827), an Oriental tale in poetic prose. <b>Life of Byron</b> (1830).</p> <p><b>Discourses on the Evidences of Revealed Religion</b>, chief theological work. Among the subjects</p>



EVENTS.	CHARACTERISTICS.
35. Six hundred petitions for reform in England, 1817.	
36. <i>Blackwood's Magazine</i> founded, 1817.	
37. Houses first warmed by steam, 1818.	
38. Franklin's expedition to the Polar Sea, 1819.	
39. Population of England, seventeen million ; debt, eighteen times the revenue, 1820.	18. The powerful impetus given to American life by the victorious War of Independence. 'The nation was not satisfied with its wonderful material progress, but began to pay serious attention to the furtherance of mental cultivation. With a quickness and energy unheard

WRITERS.	WRITINGS.
<p>of American essayists. A man of generous and noble nature ; many-sided in his life and work, and worthy of study on all sides. Ever a simple, true, and brave follower of the Son of Man. 'He has,' said Coleridge, 'the love of wisdom and the wisdom of love.'</p>	<p>that he wrote and lectured upon are : <b>National Literature</b>, <b>Milton</b>, <b>Napoleon</b>, <b>Self-Culture</b>, <b>Elevation of the Laboring Classes</b>, <b>Emancipation</b>, <b>War</b>, etc. His are indeed thoughts that breathe and words that burn.</p>
<p><b>Thomas Chalmers</b> (1780-1847), Scotch Presbyterian, famous pulpit orator, Professor of Divinity in University of Edinburgh, author of thirty-four volumes.</p>	<p><b>Evidences of Christianity</b> (1814), <b>Astronomical Discourses</b> (1817), <b>Commercial Discourses</b> (1820), <b>Natural Theology</b>, — all showing the author to have been a master of lucid and varied exposition.</p>
<p><b>Daniel Webster</b> (1782-1852), lawyer, senator, orator, statesman ; large-hearted, sweet in disposition, terrible in his power when aroused ; great in intellect, great in character.</p>	<p><b>Speeches</b>, distinguished for their rotund, imposing, and weighty manner. 'My style,' he says, 'was not formed without great care and earnest study of the best authors.'</p>
<p><b>Washington Irving</b> (1783-1859), author by profession, — essayist, tale-writer, biographer, historian ; Secretary of Legation at London, Minister to Spain ; placid, happy, optimistic, observant, philanthropic ; not profound, somewhat obsequious to English taste and opinion ; first to make distinctly American themes familiar to the world of letters ; first to give American literature a place in the Euro-</p>	<p><b>History of New York</b> (1809), an elaborate and delightful pseudo-veracious chronicle of old Dutch and Swedish colonist life ; <b>The Sketch-Book</b> (1819-1820), one of the choicest American classics ; <b>Tales of a Traveller</b> (1824), and <b>Tales of the Alhambra</b> (1832), original, readable, and artistic ; <b>Life of Goldsmith</b> (1849), one of the best and most entertaining of biographies ; <b>Life of Washington</b> (1855-1857), full, impar-</p>

EVENTS.	CHARACTERISTICS.
<p>40. Great distress in Ireland. Subscription of three hundred and fifty thousand pounds for the relief of sufferers, 1822.</p> <p>41. Visit of Lafayette to America. He is voted by Congress a township and two hundred thousand dollars, 1824.</p>	<p>of and impossible in the Old World, the new society cultivated commerce and industry, applied Fulton's great invention on a colossal scale, spread across the solitudes of the Rocky Mountains to the Pacific, brought wildernesses of enormous extent under cultivation, caused numberless cities to rise from the virgin forests, and the starry flag to wave on every sea. At the same time colleges and universities and schools of all kinds were founded. The printing-press was introduced into the log huts of the West; political meetings were held where a short time before the wandering Indian was hunting the bison; newspapers were published in numbers, and literary life began to awake.'</p>

WRITERS.	WRITINGS.
<p>pean mind; the Addison and Goldsmith of the New World.</p> <p><b>Thomas De Quincey</b> (1785-1859), 'the shyest of children;' 'dedicated to despondency,' he tells us; refined in his pleasures; of multifarious knowledge and prodigious memory, intellectual subtlety and vast power of expression; of preternaturally active imagination, with a keen sense of the ridiculous and a genius for the sublime; of strong self-assertion, but unaffectedly open to conviction; a critic of unique catholicity of spirit and comprehension of view, who well knew that his 'proper vocation was the exercise of the analytic understanding.'</p>	<p>tial and accurate, an enduring work.</p> <p>Style: seldom glowing, but evenly finished, smoothly-flowing, seemingly spontaneous, with the finest pathos and the most delicate humor.</p>
<p><b>Sir William Hamilton</b> (1788-1856), barrister; Professor of Universal History, then of Logic and Metaphysics, in the University of Edinburgh; the greatest British philosopher of the <i>a priori</i> school; in intellect critical, in temperament polemical,</p>	<p><b>Confessions of an English Opium-Eater</b> (1821), detailing the author's experiences during eighteen years' indulgence in the opium-habit, with digressions and reflections upon topics of every variety. <b>Murder considered as one of the Fine Arts</b> (1827), <b>Vision of Sudden Death</b> (1849). His writings fill twenty volumes, including philosophy, poetry, classics, history, politics, and many other subjects.</p> <p>Style: Latinic in diction; sentences stately, crowded with clauses and parentheses; transitions explicit; paragraphs of subject in hand often separated by long digressions; highly metaphorical, exact, tolerably perspicuous, majestically cadenced.</p> <p><b>Dissertations and Discussions in Philosophy</b>, a collection of essays contributed to the <i>Edinburgh Review</i>. <b>Lectures on Metaphysics</b>, a masterly example of clear and orderly exposition.</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="211 386 546 442">42. <i>Westminster Review</i> established, 1824.</p> <p data-bbox="211 604 546 690">43. Resolution of the Southern States to maintain slavery at the risk of life, 1825.</p> <p data-bbox="211 1077 546 1133">44. First charter for London University, 1826.</p> <p data-bbox="211 1334 546 1390">45. Amelioration of the Criminal Code, 1827.</p>	

WRITERS.	WRITINGS.
<p>yet a man of lovable and tender nature; 'a monster of erudition.'</p> <p><b>Lord Byron</b> (1788-1824), son of an unprincipled father and a passionate mother; proud, moody, cynical, greedy of fame; a man whose life and works exhibit him in many different aspects; portrayed by some as an angel, by others as a demon; undoubtedly the embodiment of contradictory qualities and powers, lofty and low, gay and sad; a master of vivid description, subjective and objective; a dramatist whose characters are screens for his own personality; the most forceful of the revolutionary poets; a creature of the revolution who knew not the meaning of the revolt against the ancient régime in art; inexhaustibly fertile and creative, but a rapid workman who never recast anything; wanting the refinement of taste that marks the consummate artist, as well as the wide-ranging sympathy and justness of moral perception that mark the poet of universal man.</p> <p>'As various in composition,' says Scott, 'as Shakespeare himself [this will be admitted by all who are acquainted with his <i>Don Juan</i>], he has embraced</p>	<p><b>Hours of Idleness</b> (1807), short poems seldom rising far above the average level of juvenile verse, the prevailing sentiment being an affected misanthropy.</p> <p><b>Childe Harold's Pilgrimage</b> (1812-1817); in four cantos, representing the journal of his travels through Spain and Portugal (I.), Albania and Greece (II.), Belgium and Switzerland (III.), and Italy (IV.); written in the Spenserian stanza, with an attempt — soon abandoned — to imitate the archaic diction of the <i>Faerie Queene</i>; a series of musings and reflections on the poet's own bitter memories, on political, religious, and social topics, with a slight thread of narrative, and relieved occasionally by passages of fine description. No finished whole, but 'a string of pearls of opinions and thoughts . . . in a highly poetical setting.' With this 'was blended the fascination of a mysterious personality,' brooding over the verse in splendid superiority. That mysterious personage was the self-exiled, cynical poet himself, who, having exhausted in revelry and vice the power</p>

EVENTS.	CHARACTERISTICS.
46. Foundation of the Society for Promoting the Diffusion of Useful Knowledge, 1827.	
47. Greek war of freedom, 1821-1829.	

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<p>every topic of human life and sounded every string on the divine harp, from its slightest to its most powerful and heart-astounding tones. There is scarce a passion or a situation which has escaped his pen; and he might be drawn like Garrick, between the weeping and the laughing Muse.'</p>	<p>of enjoying life, had grown into that diseased state which leads a man to believe that it is a fine thing to hate the world and care for nothing. <b>Giaour</b> and <b>The Bride of Abydos</b> (1813), <b>Corsair</b> and <b>Lara</b> (1814), <b>Siege of Corinth</b> and <b>Parisina</b> (1815), <b>Prisoner of Chillon</b> (1817), <b>Ma-zeppe</b> (1819), — all poetical romances, 'reproductions of one phase of an ill-regulated mind,' 'following one another like brilliant fire-works.' <b>Darkness</b> (1816), a powerful picture of universal destruction. <b>Manfred</b> (1817), a dramatic poem representing the futility of feeling, struggling, and loving, — the disenchantment of human existence. <b>Cain</b> (1821), a drama of rebellion and negation, grappling with the problems of original sin, final reprobation, good and evil. <b>Don Juan</b> (1818-1824), a picture of the author's own large experience of the world as he saw it, representing the natural effects on a vicious and unprincipled character of fashionable life, — a compound of dirt and deity. 'The Odyssey of Immortality,' says one. 'Full of soul, bitterly savage in its misanthropy, exquisitely delicate in its tenderness,' says Goethe.</p> <p>Style : remarkable for its energy,</p>



EVENTS.	CHARACTERISTICS.
<p>48. Catholic Emancipation, 1829.</p> <p>49. Census of the Union in 1830: freemen, 12,856,171; slaves, 2,010,436.</p> <p>50. Seven hundred and seventy newspapers in the United States, 1830.</p>	<p>19. Complexity of the American problem, arising from the fact that America is receptive of elements from every clime and of every origin.</p> <p>20. Tendency of American race-elements toward a uniform type.</p>

WRITERS.	WRITINGS.
<p><b>James Fenimore Cooper</b> (1789-1851), a prolific novelist, of the romantic type; his favorite elements and characters, the sea and the forest, the sailor and the hunter, the pioneer and the Indian; the Walter Scott of America.</p>	<p>sweep, and brilliant illustration. 'He set the anguish, doubt, and desire of his age to a music whose thunder-roll will continue to arouse and delight the sons and daughters of men.'</p> <p><b>The Spy</b> (1821), <b>The Pioneers</b> and <b>The Pilot</b> (1823), <b>Last of the Mohicans</b> and <b>The Prairie</b> (1827), <b>Pathfinder</b> (1840), <b>The Deerslayer</b> (1841), and many others of less merit.</p>
<p><b>Percy Bysshe Shelley</b> (1792-1822), as a boy, shy and retiring, with gentle looks and manners, but fearless and nobly independent; as a man, sincere, devoted to the truth, obedient to the right as he understood it; ideal, ever upward-striving, intense, essentially pious; at war with tyranny, superstition, and the misconceptions of ancient religious teaching; wanting in patience and practicability; a most lovable soul, of varied and swift-flighted genius; called, like Spenser, the poet's poet; 'the impassioned Ariel of English verse'; 'the master-singer of our modern race and age, for his thoughts, his words, and his deeds all sang together;' one of the mighty 'whose dawn-</p>	<p><b>Queen Mab</b> (1813), 'a wild phantasmagoria of beautiful description and fervent declamation' against religious, political and domestic oppression; an intemperate exemplification of his faith in the gospel of the Revolution, — liberty, fraternity, equality; above all, of his passionate belief in the perfectibility of man. <b>Alastor</b> (1816), beautifully and sadly descriptive of the life and wanderings in Nature's solitudes, the unrealized heavenward aspirations, and death of a lonely poet. <b>Revolt of Islam</b> (1817), a protest against misgovernment and the artificial restraints of society, and the glorification of love as the sole law of the moral world. <b>Prometheus Unbound</b> (1819), a lyric</p>

EVENTS.	CHARACTERISTICS.
<p>51. Cholera in Paris, cutting off eighteen thousand people in one month, 1832.</p> <p>52. The Reform Bill passed, 1832.</p> <p>53. Abolition of colonial slavery, 1833.</p> <p>54. Trades' Unions cause disturbance in England, 1834.</p> <p>55. Amendment of the poor-laws, 1834.</p>	<p>21. Isolated position and peaceable habits of the American people favorable to home development.</p> <p>22. Post-Revolution oratory in America, relative to the laws of trade, the imposition of custom duties, and the second rupture with Great Britain, the conflict of principle and interest in the slavery question. 'The vital history of the period is concentrated in the Abolition movement in the North, represented by Garrison, and in the eloquence and statesmanship of the three great American orators of the first half of the century, — Calhoun, Clay, and Webster.'</p>

WRITERS.	WRITINGS.
<p>ing gave the promise of a glorious day, but who passed from earth while yet the light that shone in them was crescent.'</p> <p>'Some of the metaphysical and ethical theories of Shelley were certainly most absurd and pernicious. But we doubt whether any modern poet has possessed in an equal degree some of the highest qualities of the great ancient masters. His poetry seems not to have been an art, but an inspiration.'</p>	<p>drama, which, in the victory of Prometheus (who stands for Humanity or the Spirit of Love in Man) over Jove (who stands for Evil), and the marriage of the former to Asia (the Spirit of Love in Nature) represents the final triumph of good and the regeneration of the universe. <i>The Cenci</i> (1819), dealing not with visions, but with the realities of life; based on the legend of Beatrice Cenci, who, with her stepmother and her brothers, was executed for the murder (after hope of redress in human justice was gone) of her father, — a monster, bent on breaking her spirit by imprisonment, torture, and outrage; the gravest and noblest tragedy since the Elizabethans. <i>Adonais</i> (1821), an elegy on the untimely death of Keats; a 'shimmer of beautiful regret,' belonging in thought, imagery, and expression to the super-sensual world in which Shelley habitually dwelt; presenting the absorption of the soul into primeval nature-forces, the indestructibility of the personal self, and Death as the revealer. <i>Lyrics</i>, as 'The Cloud,' 'Ode to a Skylark,' 'Ode to the West Wind,' — forming together 'the most sensitive, the most imaginative, and the most musi-</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="233 880 572 938">58. Further extension of the Cruelty-to-Animals Act, 1835.</p> <p data-bbox="233 1194 572 1252">57. <i>New York Herald</i> established, 1835.</p>	<p data-bbox="598 938 935 1128">23. Dispersion of the original stream of Puritan faith, and the development of North American rationalism in Parker, whose 'words were battles,' and in Channing a conspicuous and beneficent power.</p>

WRITERS.	WRITINGS.
<p><b>Robert Hall</b> (1764-1831), eminent Baptist preacher, whose published writings do not measure the reputation he held among contemporaries, chiefly because he was too discursive, throwing the greater part of his energy, not into books, but into profitless labors.</p> <p><b>John Keats</b> (1796-1821), a sensitive, richly gifted soul; a worshipper of beauty, a lover of loveliness; less ideal than Shelley, but more natural; unmoved by the stirring questions of the period, seeking his subjects in Greek and mediæval life, thus marking the exhaustion of the revolutionary impulse and the rise of the so-called <i>literary poetry</i>. 'One of those sweet and glorious spirits who descend like the angel messengers of old, to discharge some divine command, not to dwell here.'</p>	<p>cal, but the least tangible, lyrical poetry we possess.'</p> <p>Style: eminently affluent and spirituelle, spontaneous and strong, 'thoroughly transfused by pure imagination.' 'Rarely has blank verse been written with greater majesty and music.'</p> <p><b>Modern Infidelity</b> (1799), <b>Reflections on War</b> (1802), and other tracts and sermons.</p> <p>Style: Latinized, balanced, with general vigor and elevation, and occasional bursts of splendid eloquence.</p> <p><b>Endymion</b> (1818), four long books of intricate and flowery narrative, borrowing its subject from Greek mythology, and shadowing forth, in the quest of a shepherd-prince after his love, a soul's experience in its passionate pursuit of ideal Beauty. 'In the main body of the work beauties and faults are so bound up together that a critic may well be struck almost as much by one as by the other.' 'He outdoes even Spenser in his proneness to let Invention ramble and loiter uncontrolled.'</p> <p><b>Hyperion</b> (1820), the warfare of the earlier Titanic dynasty with the later Olympian dynasty of the Greek gods, and in particu-</p>

EVENTS.	CHARACTERISTICS.
<p>58. First steam-ship from Britain to America, 1835.</p> <p>59. Formation of the Transcendental Club, Boston, 1836.</p> <p>60. Tithe disorders in Ireland, 1836.</p>	<p>24. Candor and straightforwardness of American statesmanship. Says a writer in the <i>Foreign Quarterly Review</i>, 'In her intercourse with foreign countries, North America has always conducted herself in a way that commands our most unqualified praise. Her policy has ever been straightforward and undisguised; and all attempts at cunning and subterfuge have been utterly banished from her diplomatic intercourse.'</p>

WRITERS.	WRITINGS.
<p><b>William Hickling Prescott</b> (1796-1859), the most 'brilliant' of American historians, whose talents — artistic rather than philosophical — were employed, after years of patient equipment, on fresh and attractive themes. Imaginative and poetic, he excels in scenic description.</p> <p><b>Lord Macaulay</b> (1800-1859), barrister, M. P., member of the Supreme Council of India,</p>	<p>lar the dethronement of the sun-god Hyperion by Apollo; illustrating with great beauty and force the supersession of an older and ruder worship by one more advanced and humane. The finest specimen (as far as written) of blank-verse epic in modern times. <b>Eve of St. Agnes</b>, mediæval in subject; story of the love of an adventurous youth for the daughter of a hostile house. Everything is touched imaginatively. 'An unsurpassable in pure color and clear melody.' Also, unequalled and unrivalled odes, such as those <b>To Autumn</b> and <b>To a Grecian Urn</b>.</p> <p>Style: clear, sensuous, and fervid. 'We may define it as the endeavour after a continual positive poetic richness and felicity of phrase.'</p> <p><b>Ferdinand and Isabella</b> (1837), <b>Conquest of Mexico</b> (1843), <b>Conquest of Peru</b> (1847), <b>Philip the Second</b> (1855-1858), and a volume of <b>Miscellanies</b>.</p> <p>Style: distinguished for strength, grace, and ease, so highly colored as sometimes to just miss the tawdry and verbose.</p> <p><b>Essays</b> (1825-1844), including some biographies contributed to the <i>Encyclopædia Brit-</i></p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="245 464 579 546">61. Attempted insurrection of Louis Napoleon Bonaparte at Strasbourg, 1836.</p> <p data-bbox="245 968 532 992">62. Republic of Texas, 1836.</p> <p data-bbox="245 1268 579 1323">63. Morse patents his electro-magnetic telegraph, 1837.</p>	<p data-bbox="609 773 947 1045">25. Abuse of patronage. Said Quincy in 1811: 'We hear the clamour of the craving animals at the treasury-trough here in this capitol. Such running, such jostling, such wriggling, such clambering over one another's backs, because the tub is so narrow and the company so crowded.'</p> <p data-bbox="609 1298 947 1381">26. The whole period remarkable for the high flood-tide of new forces and the outburst of tal-</p>

WRITERS.	WRITINGS.
<p>cabinet minister, peer, Lord Rector of the University of Glasgow, F. R. S., Foreign Member of the French Academy, High Steward of Cambridge; orator, poet, essayist, critic, historian; appetite for reading, omnivorous; powers of memory, extraordinary, combined with a remarkable facility of drawing parallels, analogies, and comparisons; of stirring nature, confident, too rushing for careful analytic thought; a man of strong utilitarian sense, deficient in ideality and æsthetic culture.</p>	<p>annica (1853-1859). <b>Lays of Ancient Rome</b> (1842), the interest of which, affording vivid glimpses of Roman life and Italian scenery, is mainly historical. <b>History of England</b> (1849-1855), an eminently popular work, gaining its place at a leap; skilfully arranged, perspicuous, with a large infusion of scenical, social, personal interest, and a tendency to the dramatic. 'The chief work of his imagination . . . was to picture the scenes and personages of ancient times and distant centuries as they really were.'</p> <p>Style: sparkling, lively, antithetical, with a rapid succession of ideas and a great wealth of illustration; seldom stately, sentences predominantly short and light, often periodic; abounding in rich similitudes; perhaps too abrupt in transitions and carrying to excess the use of pungent and striking artifices. 'He could not rest until the punctuation was correct to a comma; until every paragraph concluded with a telling sentence, and every sentence flowed like <i>clear running water</i>.'</p>
<p>Edgar Allan Poe (1811-1849), reserved, isolated, self-absorbed, proud, excitable, with a passion</p>	<p>Annabel Lee, <b>The Haunted Palace</b>, <b>The Bells</b>, <b>The Raven</b>, and other poems. 'The lonely separa-</p>

EVENTS.	CHARACTERISTICS.
•	ent and genius, — great statesmen, great generals, great engineers, great essayists, great poets, great philosophers, great scientists, and great divines.

WRITERS.	WRITINGS.
<p>for cards and strong drink ; fluctuant, wayward, and capricious ; industrious, chaste ; poor, at times solitary and despairing ; his life full of contrasts ; dreamy, the imaginative predominating over the perceptive ; a story-writer of analytic reason, but of limited sympathy and range, — his characters phantoms and abstractions, though distinct ; as critic, intellectual rather than spiritual ; as poet, like Coleridge in the vividness of his imagination, and like Keats in the omnipresent vision of beauty ; a skilful literary artist ; a masterly delineator of the horrible, the unearthly, and the mysterious ; a genius of subtlety, force, and fire ; change and death his controlling ideas ; lacking in his work ethical purpose and interest in humanity.</p>	<p>tion of his verse,' says Richardson, 'its melancholy imagination and its romantic fancy ; its metrical originality and beauty, and its mastery of assonance and alliteration, — have given it a place and fame, notwithstanding its lack of the moral might of the masters.' 'Throbs of the heart of pain,' says Woodbury, 'echoes of ruin that float up from the deep within the deep, the legend and ritual and pæan of hopeless death, married to music of the most alluring charm.' <i>Ligeia</i>, <i>Fall of the House of Usher</i>, and numerous other tales. Like his poetry, 'they deal with weird and ethereal beauty ; with the desolate sadness of a half-despairing and half-hoping soul before the iron gate of death ; with the strange lights and unworldly sounds of the realm of pure romance ; with the parable of shadow and the fable of silence.'</p> <p>Style : deliberately methodical, clear, concise, and forceful.</p>



## CHAPTER X.

### VICTORIAN AGE, 1837-

Presidents of the United States.—	MARTIN VAN BUREN,	1837-1841.
.	WILLIAM HENRY HARRISON,	1841.
	JOHN TYLER,	1841-1845.
	JAMES K. POLK,	1845-1849.
	ZACHARY TAYLOR;	1849-1850.
	MILLARD FILLMORE,	1850-1853.
	FRANKLIN PIERCE,	1853-1857.
	JAMES BUCHANAN,	1857-1861.
	ABRAHAM LINCOLN,	1861-1865.
	ANDREW JOHNSON,	1865-1869.
	ULYSSES S. GRANT,	1869-1877.
	RUTHERFORD B. HAYES,	1877-1881.
	JAMES A. GARFIELD,	1881.
	CHESTER A. ARTHUR,	1881-1885.
	GROVER CLEVELAND,	1885-1889.
	BENJAMIN HARRISON,	1889-

EVENTS.	CHARACTERISTICS.
<p>1. Rise of the Chartists, 1838; demanding (1) universal suffrage, (2) vote by ballot, (3) Annual Parliament, (4) electoral districts, (5) abolition of property qualification for membership in Parliament, (6) payment of Parliamentary members.</p>	<p>1. Though the fire that burned with such intensity in the preceding period is in ashes, the industry and scholarship employed in storing and reproducing the knowledge of the world has never been surpassed.</p> <p>2. Scientific stress, and the determined conflict with tradition (Darwin, Huxley, Tyndall).</p>

WRITERS.	WRITINGS.
<p><b>James Henry Leigh Hunt</b> (1784-1859), journalist, essayist, and poet; precocious, lively, suave, amiable, sentimental; his aspirations and pursuits purely literary; without much originality; a shining light of what was derisively called 'The Cockney School;' beloved by the reading public, and like Goldsmith, viewed with a mixture of pity, reverence, and affection.</p>	<p><b>A Story of Rimini</b> (1816), an Italian poem of love, crime, and retribution; <b>Abou Ben Adhem</b>, a beautiful little allegory; and other poems. Also, <b>Stories from Italian Poets</b> (1846); <b>Men, Women, and Books</b> (1847), a collection from his periodical essays; <b>Autobiography</b> (1850); <b>Religion of the Heart</b> (1853); and other prose.</p> <p>His model was Addison. His style, like himself, is light, graceful, cheerful, and chatty.</p>
<p><b>John Wilson</b> (1785-1854), poet, novelist, essayist; a critic of broad sympathies rather than of subtle power; a literary athlete, forceful, yet of gentle, almost feminine spirit. He had strong pleasure in the peaceful beauties of natural scenery.</p>	<p><b>Isle of Palms</b> (1812), <b>City of the Plague</b> (1816), chief poetical works. <b>Trials of Margaret Lyndsay</b>, a novel; <b>Lights and Shadows of Scottish Life</b>, a collection of sweet pathetic tales.</p>
<p><b>Richard Henry Dana</b> (1787-1879), barrister, novelist, poet, lecturer on the Shakespearian drama; editor of a periodical miscellany of the Addisonian type; contributor to the <i>North American Review</i>; first-born of those who initiated the home movement in poetic art; one of the bygone and constantly fading figures in our literature.</p>	<p><b>Tom Thornton and Paul Felton</b>, — two novels illustrative of monstrosities of character on the basis of improbable incidents, and 'directed to a moral purpose with such intensity that they are said rather to have frightened than amused their readers.' <b>The Buccaneer</b> (1827), a fantastic ghost story; <b>Thoughts on the Soul</b>; and other poems.</p> <p>His verses are smooth, but lacking in force.</p>



EVENTS.	CHARACTERISTICS.
2. Poor laws introduced into Ireland, 1838.	
3. Acts to discourage duelling, 1838.	
4. Imprisonment for debt abolished, 1838.	3. Diffusion and extended application of the idea of natural law.
5. Loss of the Forfarshire steamer; bravery of Grace Darling, 1838.	

WRITERS.	WRITINGS.
<p><b>Lydia Huntly Sigourney</b> (1791-1865), one of the American pupils of Mrs. Hemans; a pleasant versifier of pleasant indifferent thought. Her most poetic touches are in her blank-verse descriptions of Nature.</p>	<p><b>The Dying Infant, The Emigrant Mother, To-morrow, Pocahontas,</b> and other poems, — abounding in the genuine tender love of man and of Nature, but possessing more sensibility than imagination, and expressed with hurried facility.</p>
<p><b>Felicia Hemans</b> (1794-1835), a poet of the sentimental class, whose poems, without sickly sentimentality, are a most beautiful expression of womanhood. Their key-note is tender melancholy tempered by godliness. Their range, however, is not wide; color, tone, rhythm, music, are always the same.</p>	<p><b>The Song of Night, The Voice of Spring, Graves of a Household, The Sunbeam, The Better Land,</b> — ‘pearls among English lyrics.’ <b>The Forest Sanctuary</b>, a romance descriptive of the solitary life of a Spaniard who has fled from religious persecution into the forests of South America. <b>Vespers of Palermo</b>, a dramatic poem.</p>
<p><b>William Cullen Bryant</b> (1794-1878), lawyer, journalist, poet; a tender lover of man, with a truly devout and interpretive soul for field, river, and wood; contemplative and sombre, never lively or strongly passionate; his writings a perpetual autumn, set to the same slow music; occupying a high level, but covering a limited creative space; morally helpful, but wanting the vision, the action, the breadth, the music, and the ideality of the greatest.</p>	<p><b>Thanatopsis</b> (1817), a view of death, full of Wordsworthian qualities, — high imaginings, serene philosophy, and stately music. Wordsworth learned it by heart. <b>Forest Hymn, The Past, Death of the Flowers, The Flood of Years.</b> etc., — life the avenue to death being their pervading thought, and justifying by their art the author’s claim to be considered our meditative poet of Nature. <b>The Iliad and the Odyssey.</b> translated into blank verse, — one of the few worthy contributions to Homeric translation. Also, some poetry, including notes of</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="205 508 496 533">6. Death of Talleyrand, 1838</p> <p data-bbox="205 764 537 847">7. Riotous opposition to the anti-slavery movement in America, 1838.</p> <p data-bbox="205 1219 537 1268">8. Mormon violence and fanaticism, 1838.</p>	<p data-bbox="571 330 909 384">4. Assertion by the working classes of their natural rights.</p> <p data-bbox="571 508 909 728">5. Materialistic drift of English psychology (Mill, Spencer, Bain, and Lewes); opposed by followers of the spiritualistic philosophy (Martineau, Lecky, and Maurice in England; McCosh, Porter, and Bascom in America).</p>

WRITERS.	WRITINGS.
<p><b>George Grote</b> (1794-1871), banker, historian; a man of extraordinary attainments, and an earnest lover of truth.</p>	<p>travel, orations, and critical prefaces.</p> <p><b>History of Greece</b>, from earliest times to the death of Alexander; ranking in scholarship, in philosophical method, in strength of execution, among the best modern histories.</p>
<p><b>James Gates Percival</b> (1795-1856), a Connecticut poet, editor, and geologist; another of our pioneers in letters, whose relative importance is ever diminishing.</p>	<p><b>Poems</b>, miscellaneous and patriotic, reflective and sentimental, filling some eight hundred pages, and monotonously unreadable.</p>
<p><b>Fitz-Greene Halleck</b> (1790-1867). 'A natural lyrist, whose pathos and eloquence,' says Stedman, 'were inborn, and whose sentiment, though he wrote in the prevailing English mode, was that of his own land.'</p>	<p><b>Burns, Red Jacket, and Marco Bozzaris</b>. He wrote little. 'Enough for him that he first let loose the Theban eagle in our songless American air.'</p>
<p><b>Thomas Arnold</b> (1795-1842), the celebrated head-master of Rugby, Professor of Modern History in Oxford University; a man of untiring activity and expansive benevolence, directed in all his conduct by religious principle and feeling. To be just, honest, and truthful, he held to be the first aim of his being.</p>	<p><b>History of Rome</b>, in three volumes; <b>Historical Lectures</b>, delivered to Oxford students; <b>Sermons</b> to the Rugby boys; and his collected <b>Essays</b>. These works attest his ability and industry, but 'the story of his life is worth them all.'</p>
<p><b>Thomas Carlyle</b> (1795-1881), teacher, essayist, historian, Lord</p>	<p><b>The French Revolution</b> (1837), the root-philosophy of which is</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="217 459 506 488">9. Penny Postage Act, 1839.</p> <p data-bbox="217 827 550 906">10. Introduction of a national system of education into Ireland, 1835-1840.</p>	<p data-bbox="583 409 918 488">6. Change of appeal in theology from the terrors of damnation to the beauty of holiness.</p> <p data-bbox="583 968 918 1047">7. Multiplicity of denominations and tolerant spirit of religion in the United States.</p>

WRITERS.	WRITINGS.
<p>Rector of the University of Edinburgh; an indefatigable student; an incessant worker, who wrought with the steadiest concentration of endeavor; a preacher of manliness and the stern gospel of work, living and thinking, not to be happy, but to produce; sincere, reverent; a man of intense convictions, with the courage of utterance; not an analytic, but an intuitive soul, whose emotions were profoundly stirred by thoughts of human wrong and perplexity, the solemn procession of life, the illimitable past, the unknown future, the irresistible march of time, the mystery of the world; an admirably suggestive painter of character; a narrator with the Shakespearian faculty of striking imagery and dramatic grouping; as a reformer, too arrogant and vituperative to be persuasive.</p>	<p>that 'the history of what man has accomplished in this world, is at bottom the history of the great men who have worked there;' wonderfully picturesque and dramatic, much like a revolutionary epic. <b>Sartor Resartus</b> (1834), the main idea of which, as of Swift's <i>Tale of a Tub</i>, is that the visible universe is a suit of clothes, — matter and material things, man and all that is cognizable by him, are not illusions, but <i>emblems</i>, vestures of the one Reality, God. <b>Heroes and Hero-Worship</b> (1840), which presents more clearly and comprehensively his philosophy of history, — that the world has ever been guided by inspired persons, variously conceived of, but always great by divine grace, 'lightning out of heaven.' <b>Cromwell's Letters and Speeches</b> (1845), another offering to hero-worship, and a monument worthy of the great Protector. <b>Frederick the Great</b> (1865), considered the best work written on the subject. <b>Essays</b>, critical and miscellaneous, in four volumes, collected from various reviews.</p> <p>Style: marked by a consummate mastery of words, rugged, disjointed, profusely figurative, vehement, stimulating; not</p>

EVENTS.	CHARACTERISTICS.
<p>11. Solemn interment of Napoleon's ashes in the Hôtel des Invalides, 1840.</p>	<p>8. Material activity (inventive, constructive, and money-getting), antagonistic to a devoted pursuit of the ideal.</p>
<p>12. Introduction of the penny-postage system, and the adoption of a stamp impressed with the head of the ruler of the country, 1840.</p>	<p>9. Unprecedented quantity and high finish of poetical production, with a lack of spontaneity and fire.</p>

WRITERS.	WRITINGS.
<p><b>Thomas Hood</b> (1798-1845), humorist, journalist, poet, fanciful rather than imaginative; a healthful, manful singer who led a toilsome, pathetic life; pronounced by Rossetti to be the finest English poet between Shelley and Tennyson.</p>	<p>without harsh successions and impurities of diction; sentences often clumsily built, even incapable of grammatical analysis. 'Perhaps,' he himself says, 'not more than nine tenths stand straight on their legs; the remainder are in quite angular attitudes; a few even sprawl out helplessly on all sides, quite broken-backed and dismembered.'</p> <p><b>A Parental Ode to my Son and Faithless Nellie Gray</b> illustrate his sportive vein; <b>Song of the Shirt</b> and <b>The Bridge of Sighs</b>, his serious mood.</p>
<p><b>Amos Bronson Alcott</b> (1799-1888), an idealist in the Platonic sense, — a spiritualist as opposed to a materialist. A devout religious free-thinker, who, along with Emerson and other fellow-transcendentalists, gave a powerful impulse to thought by issuing, in their gospel of intuition, a new manifesto of intellectual independence.</p>	<p><b>Tablets, Concord Days, Records of a School</b>, etc., — reported conversations on men, books, duty, environment, philosophy, religion, immortality.</p>
<p><b>George Bancroft</b> (1800—), historian, Collector of the port of Boston, Secretary of the Navy,</p>	<p><b>History of the United States</b> (1834-1884), in twelve volumes, bringing the narrative down to 1789,</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="194 550 532 632">13. Establishment of the <i>Dial</i>, organ of American transcendentalism, 1840.</p> <p data-bbox="194 946 494 971">14. <i>New York Tribune</i>, 1841.</p> <p data-bbox="194 1194 426 1219">15. Afghan War, 1841.</p>	<p data-bbox="562 550 900 773">10. 'Not a little of our modern poetry has trusted for success to luxuriance of fancy, to a multitude of individual beauties of thought and expression, rather than to grandeur of action or unity of purpose in the work taken as a whole.'</p>

WRITERS.	WRITINGS.
<p>American Minister in London and Berlin.</p> <p><b>Ralph Waldo Emerson</b> (1803-1882), teacher, Unitarian minister, lecturer, essayist, poet. A man of remarkable force and elevation of character, built upon an austere sense of the grandeur of the moral sentiment; like Shelley in his rapt devotion to truth and beauty, which he loved for themselves; ideal, with a tendency to mysticism, — the intellectual, however, strongly predominating over the emotional; even-tempered, non-combatant, less a reasoner than a seer, announcing results and suppressing the processes; nobly aspiring, optimistic, benignant; a heroic champion of the spiritual interests of humanity; a prose-writer who drew from all quarters, reflected, then wrought his ideas into im-</p>	<p>the beginning of the constitutional period. The 'most successful attempt yet made to reduce the chaotic but rich materials of American history to order, beauty, and moral significance.' Clear and, for the most part, vigorous, at times eloquent; without the varied learning of Macaulay's work or the word-painting of Prescott's, but with the special erudition of either, and with the breadth of view of Gibbon.</p> <p><b>Nature</b> (1836), a reflective prose-poem, the leading thought of which is that the visible world is the symbol of spirit, and the leading purpose of which is the uplift of character through a consciousness of identity with the universal Soul; divided into eight chapters: (1) <i>Introduction</i>, in which the writer sees all, is nothing, loses himself in the surging sea of Being and becomes 'part or particle of God;' (2) <i>Commodity</i>, or the ministry of Nature to the senses; (3) <i>Beauty</i>, or the nobler service of Nature to the æsthetic instinct; (4) <i>Language</i>, or Nature as the first fresh source of the vestments of thought; (5) <i>Discipline</i>, or influence of Nature in educating the intellect, the conscience, and the</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="199 379 556 437">16. The Shakespeare Society founded, 1841.</p> <p data-bbox="199 1247 556 1305">17. Passage of the Copyright Bill, 1842.</p>	<p data-bbox="556 462 908 850">11. Culmination of artistic or æsthetic poetry in Tennyson and Longfellow, conservative and tranquil, portraying external acts and conditions rather than internal motives and passions ; of Neo-Romantic poetry (Arnold, Rossetti, and Swinburne), taking its themes largely from Greek and mediæval past, and reuniting beauty and passion in rhythmical art ; of metaphysical poetry in Browning and Emerson.</p>

WRITERS.	WRITINGS.
<p>perishable mosaics ; a poet whose work would give him a high reputation without the prose that overshadows it ; a rare genius who for more than half a century led, in the ever-present sense of divine companionship, the patiently meditative life of a man of letters ; the firm pure star in the heaven of American literature.</p>	<p>will ; (6) <i>Idealism</i>, or Nature viewed, not as a substance, but as a phenomenon ; (7) <i>Spirit</i>, or Nature considered as an efflux from, or aspect of, Deity, the all-pervasive All-Fair, on whose bosom man rests as a plant upon the earth ; (8) <i>Prospects</i>, or the supremacy of intuition, and the renewal of man consequent upon the influx of the spirit. Not without obscurities and extravagances, but, as a whole, poetical and inspiring. Carlyle called it 'azure-colored.' Other volumes of Emerson are <b>Representative Men</b> (1850), <b>Conduct of Life</b> (1860), <b>Society and Solitude</b> (1870), <b>Letters and Social Aims</b> (1875), etc. Of these and other essays, the student is recommended to read 'Beauty,' 'Behavior,' 'Books,' 'Character,' 'Fate,' 'Friendship,' 'History,' 'Nature,' 'Over-Soul,' 'Power,' 'Prudence,' 'Self-Reliance,' 'Shakespeare,' 'Spiritual Laws.'</p> <p>The like high thought appears in Emerson's poetry, which 'moves in a world of universal symbolism, the sense of the infinite filling it with its majestic presence.' <b>The Problem, Snow-Storm, Concord Hymn, Threnody, Woodnotes, The World-Soul.</b></p> <p>Style : in prose, idiomatic, terse, trenchant, aphoristic, deficient</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="210 520 568 578">18. First illustrated paper, <i>London News</i>, 1842.</p> <p data-bbox="210 826 568 883">19. Agitations in Ireland led by Daniel O'Connell, 1841-1843.</p> <p data-bbox="210 1230 568 1288">20. Wordsworth appointed poet-laureate, 1843.</p>	

WRITERS.	WRITINGS.
<p><b>Sir Edward Bulwer Lytton</b> (1805-1873), novelist, poet, dramatist, essayist, politician. An eloquent and accomplished rhetorician, a versatile writer, with unlimited capacity for work, unwearied patience, and intense self-confidence. 'A comprehensive knowledge of men, refined psychology, an extraordinary power of grouping, and a clear, spirited dialogue combine to give his works a lasting value.' A worldly lyricist, who had a genuine love for the beautiful and sublime, but lacked the sacred fire of poetic expression.</p> <p><b>James Martineau</b> (1805—), Unitarian minister in London; a brave, liberal, and true man, whose eloquence, learning, keen</p>	<p>in constructiveness, but full of noble imagery and flashes of spiritual light; in poetry, compressed, sublimated, rich in detail, but wanting in proportion, defective in rhyme, irregular in music, free-hand. He called himself, from 'very incapacity of mechanical writing, . . . a chartered libertine.'</p> <p><b>Pelham</b> (1828), wherein 'he attempted to realize in a fictitious character his notion of what a man should be, and accordingly produced an agglomeration of qualities called Pelham, in which the dandy, the scholar, the sentimentalist, the statesman, the <i>roué</i>, and the black-guard were all to be included in one many-sided man, whose merits should win equal applause from the hearty and the heartless, the lover and the libertine.' <b>Paul Clifford</b> (1830), <b>Last Days of Pompeii</b> (1834), <b>Last of the Barons</b> (1843), <b>The Caxtons</b> (1849), <b>My Novel</b> (1853), etc. Also <i>Miscellanies</i>, lyrics, satires, translations, and dramas, — <b>Richelieu</b>, <b>Cromwell</b>, and <b>Lady of Lyons</b>.</p> <p><b>Essays Philosophical and Theological</b>, containing thoughts as helpful, in language as clear and noble, as any meditation on</p>

EVENTS.	CHARACTERISTICS.
<p>21. Tour of Horace Mann, American educational reformer, through the German schools and universities, 1843.</p> <p>22. Invention of the electric telegraph by Professor Morse, 1844.</p>	<p>12. Scarcity of stage-dramas possessing literary merit (Bulwer's <i>Richelieu</i> and <i>Lady of Lyons</i>, Boker's <i>Francesca da Rimini</i>). Substantial and formal excellence of dramatic poems without the qualities requisite for successful presentation (Browning's <i>Blot in the Scutcheon</i>, Tennyson's <i>Queen Mary</i>, Swinburne's <i>Chastelard</i>, Longfellow's <i>Spanish Student</i>).</p>

WRITERS.	WRITINGS.
<p>observation, personal wisdom, and enthusiastic affection for human nature have vivified the old body of speculative ideas, and clothed it with precious and enduring garments. All his writings abound in fine outlooks and mountain summits.</p>	<p>eternal things which this age has known. <b>Hours of Thought</b>, full of the uplifting power of truth and beauty eloquently expressed. <b>Types of Ethical Theory</b>, an admirable exposition of the origin and nature of moral distinctions and the genesis of virtue.</p>
<p><b>John Stuart Mill</b> (1806-1873), one of the first thinkers of the time; astute, patient, methodical; an elevated and pure soul devoted to the quest of truth; best known as a political economist and an advocate of woman's rights. As a philosopher, he stands in the materialistic succession of Hobbes, Locke, Hume, Hartley, and Comte.</p>	<p><b>System of Logic</b> (1843), <b>Principles of Political Economy</b> (1848), <b>Liberty</b> (1858), <b>Utilitarianism</b> (1861), <b>The Irish Land Question</b> (1870), <b>Autobiography</b> (1873), <b>Subjection of Women</b>, etc. In these works the author has left 'an example of candor in investigation and fearless moral purpose in action such as might well leaven even the most thoughtless and cynical generation.'</p>
<p><b>Nathaniel Hawthorne</b> (1804-1864), the greatest though not the most popular of American novelists, to whom Dr. Holmes wrote in 1851: 'I think we have no romancer but yourself, nor have had for this long time. The Yankee mind has for the most part budded and flowered in pots of English earth; but you have fairly raised yours as a seedling in the natural soil.' Genial, gentle, humane, recluse, retrospective, dreamy; a perpetual dweller among visions,</p>	<p><b>Mosses from an Old Manse</b> (1846), consisting of stories and sketches, such as 'The Birthmark,' 'The Hall of Fantasy,' 'Buds and Bird Voices;' all rich in detail, spirituelle in sentiment, and carefully artistic. <b>The Scarlet Letter</b> (1850), which exhibits the blighting influence of a single transgression upon a weak minister of the Gospel, an erring woman, an ice-hearted avenger, a pure little child, — 'messenger of anguish' to her parents, — and the Puritan so-</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="200 650 539 707">23. Texas annexed to the Union, 1844.</p> <p data-bbox="200 1126 543 1182">24. Worcester's Dictionary of the English language, 1846.</p>	

WRITERS.	WRITINGS.
<p>in the 'moonlight of romance;' a keen, deep-eyed observer and restless recorder of the operations of spiritual laws; a creative artist, whose field of study and depicture was the human heart, — its innocence and guilt, its temptations and struggles, the limitless consequences of sin, the soul-effect of error, misery, and remorse, the sombre and mysterious underlying the currents of common lives; yet in no wise morbid, but an optimist and a lover of existence, a painter of beauty and sunshine, as well as of the night-side of Nature. His fame has been rapidly progressive, and his place is with writers of the first rank.</p>	<p>ciety around these four struggling souls; his first sustained romance, and his most powerful. <b>The House of the Seven Gables</b> (1851), a romance of heredity and retribution, teaching that personal character and the effects of wrong-doing are transmitted, sometimes with increasing and blighting force, even through centuries; the pleasantest of the author's longer works. <b>The Blithedale Romance</b> (1852), a record of Utopian vagaries, the central idea of which is that philanthropy developed into a mania ends in disaster, — too much purpose and too little purpose are alike baleful. <b>Marble Faun</b> (1860), the underlying truth of which is that negative or instinctive goodness is powerless and pulpy, — that temptation and conflict are the necessary conditions, and the commission of sin may be the occasion of virtue, of strength of character, soul-awakening.</p> <p>Style: pure, clear, and strong; terse, yet full; simple, yet artistic; harmonious, varied, and suggestive. 'It is,' he once said, 'the result of a great deal of practice. It is a desire to tell the simple truth as honestly and vividly as one can.'</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="208 588 546 640">25. Iowa admitted into the Union, 1846.</p> <p data-bbox="208 893 505 918">28. Corn laws repealed, 1846.</p>	<p data-bbox="574 337 907 389">13. Supremacy of prose in quantity and quality.</p> <p data-bbox="574 621 907 863">14. 'After the Restoration the time had come when our nation felt the imperious need of a fit prose. So too the time had likewise come when our nation felt the imperious need of freeing itself from the absorbing preoccupation which religion in the Puritan age had exercised.'</p>

WRITERS.	WRITINGS.
<p><b>Henry Wadsworth Longfellow</b> (1807–1882), Professor of Modern Languages and Literature in Harvard University, poet and prose-writer. Without Bryant's depth of feeling for Nature, or Emerson's moral idealism, or Poe's inspiration, or the ability to reach either the sensuous beauty of Keats or the intellectual beauty of Shelley, he had a fund of miscellaneous culture, knowledge of many nations and many languages, broad sympathies, wide command of rhythms, exquisite artistic sensibility, wondrously fertile fancy, sweet beneficent disposition, and power to sing of the facts of ordinary homely life with such a wealth of tender and beautiful sentiment that his verses have become household favorites on both sides of the Atlantic.</p>	<p><b>Hyperion</b> (1839), a love-tale ; somewhat gushing in sentiment and redundant in imagery, but abounding in beautiful descriptions, criticisms of German authors, translations of German songs, and poetic pictures of life. <b>Evangeline</b> (1847), a tale in hexameter verse ; history of a young Arcadian girl, who in the deportation of some French colonists from Nova Scotia, 1755, became separated from her lover, wandered long and far in search of him, once actually passed him in the dark on the Mississippi, and finally discovered him in a Philadelphia almshouse, dying ; a gallery of pictures, a shrine of retreat. ' <i>Evangeline</i> is so easy for you to read, because it was so hard for me to write.' <b>Hiawatha</b> (1855), our American epic ; a poem on the Indians, weaving their traditions into a series of idyls around the life of a semi-mythical brave miraculously sent among the Red Men to clear their forests and teach them peaceful arts. The trochaic tetrameter, so limpid and brook-like, is well suited to the theme. Also <b>Dramas</b>, which are failures ; and numerous other poems, which have been committed by millions to gladden them for their work ; as ' Psalm</p>

EVENTS.	CHARACTERISTICS.
<p>27. Famine in Ireland. Sultan of Turkey subscribes one thousand pounds, 1847.</p>	
<p>28. Jenny Lind's first appearance at Her Majesty's Theatre, 1847.</p>	
<p>29. The house in which Shakespeare was born sold to the united Committees of Stratford and London for three thousand pounds, 1847.</p>	<p>15. Enlarged and profounder conception of the functions of criticism (Arnold, Stedman, Whipple, and Lowell).</p>

WRITERS.	WRITINGS.
<p><b>John Greenleaf Whittier</b> (1807—), American ballad-writer; laureate of the anti-slavery struggle; said to have been kindled to his first efforts by reading Burns in the fields; a poet of whose inspiration the ethical is a vital part; whose prevailing themes are domestic love, humanitarianism, and piety; much of whose poetry is 'occasional,' therefore ephemeral; while much is fatally impaired by the haste that makes waste. His life has been as noble and beautiful as most of his verse.</p>	<p>of Life,' 'Resignation,' 'Excelsior,' 'The Bridge,' 'Building of the Ship,' 'Weariness,' etc. Longfellow most resembles Tennyson in artistic workmanship. Grace, polish, and unity are the chief qualities of his style.</p> <p><b>Maud Muller</b>, his narrative masterpiece. <b>Mogg Megone</b> (1835), a framework for sketches of New England scenery and the early inhabitants. <b>Tent on the Beach</b>, descriptive of the recreations of three friends, one of whom relates a series of pleasant stories for the entertainment of the company. <b>Snowbound</b> (1865), a winter idyl, recalling <i>The Deserted Village</i>, and <i>The Cotter's Saturday Night</i>, in its peaceful pictures, pure pathos, and serene religious trust. Numerous other poems, including lyrics of freedom, labor, and war.</p>
<p><b>Elizabeth Barrett Browning</b> (1809–1861), first among women in fervor and splendor of poetic genius. Wrote verses at eight, and an 'Essay on Mind' at seventeen. Great-hearted, great-souled, and humble in her greatness; patient, considerate, forgiving, first to see merit, last to censure faults; so charming that those who</p>	<p><b>The Seraphim</b> (1838), presenting the victory of Christ over evil as consummated on the cross. <b>Drama of Exile</b> (1844), which seeks to penetrate into the spiritual meanings of the death of Christ and all-conquering love. Both deal with the fall and redemption of man, both bear the impress of a sovereign imagination, and both are conspicuously</p>

EVENTS.	CHARACTERISTICS.
<p>30. Revolution in Greece, 1847.</p>	<p>16. Divergence of history into three schools : the imaginative or romantic, which seeks to depict the past dramatically (Carlyle and Froude) ; the realistic, which aims rather to exhibit men and events simply as they were (Freeman, Greene, Bancroft) ; and the philosophic, which seeks to show that historical phenomena have a system and a sequence, determined by the operation of law (Buckle, Lecky, Draper).</p>

WRITERS.	WRITINGS.
<p>knew her were apt to lose sight of her learning and genius ; with more capacity to feel than power to create, hence much of her work is defaced by error or extravagance, while, from her love of dwelling on sublime mystery, it lacks the clearness and proportion essential to the highest art. She sang to purify, refine, and elevate. Her last words fitly were, 'It is beautiful.'</p> <p><b>Oliver Wendell Holmes</b> (1809—), a versatile genius who has played rather brilliantly many parts, — poet, novelist, humorist, physician, teacher, scientist, biographer ; philosophical without being dry or obscure, amusing without being vulgar or sensa-</p>	<p>defective in simplicity. <b>Lady Geraldine's Courtship</b>, a love-story thrown into the form of a letter from a poet to his friend. 'The only poem of its author,' says Poe, 'which is not deficient, considered as an artistic whole.' <b>Sonnets</b>, personal poems, — the rapturous exquisite outpourings of the heart in the wooing of her poet-lover. <b>Aurora Leigh</b> (1856), a verse-novel in nine books, whose theme is social amelioration, and whose central figure is an æsthetical, imaginative woman who in many points is doubtless a facsimile of the author herself ; embodying, with much intensity, power, and beauty, her highest convictions on Life and Art ; thronged with learned illustrations and suggestive ideas. Its defects are unevenness, inconsequence, incongruity, absence of humor, lack of repose and naturalness in the characters. Mr. Whipple calls her style 'elaborately infelicitous.'</p> <p><b>Autocrat of the Breakfast-Table</b> (1858) ; discursive, poetical, vivacious ; a <i>pot-pourri</i> of learning and wisdom, flavored with smiles and laughter. <b>The Professor at the Breakfast-Table</b>, and <b>The Poet at the Breakfast-Table</b>, — delightful and valuable</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="194 318 532 401">31. Third French Revolution, 1848. A general election held on Sunday.</p> <p data-bbox="194 935 527 959">32. Girard College opened, 1848.</p> <p data-bbox="194 1125 532 1202">33. Discovery of gold in California, 1848; and in Australia, 1851.</p>	<p data-bbox="562 1125 903 1285">17. Universality of the novel, cheap editions of which have placed it within reach of the humblest; its leading features are realism, democracy, and didactic earnestness.</p>

WRITERS.	WRITINGS.
<p>tional, both without ever being monotonous; always kindly, healthy, and suggestive; seeking to gladden, not to blight, to find the good and pleasing rather than the evil and repellent. 'Our typical university poet.'</p> <p><b>William Ewart Gladstone</b> (1809—), a scholarly and versatile orator, perhaps in the rich combination of gifts — voice, manner, reason, knowledge, passion — unequalled by any member of Parliament past or present; a philanthropic and Christian statesman, a leader of the peo-</p>	<p>books of essay-talk, abounding in kaleidoscopic wit and wise saws. Less punning, more sparing and discriminating invention of jokes, with greater variety in the <i>Professor</i> and <i>Poet</i>, might have improved the quality of these three pleasant volumes. <b>Elsie Venner</b> (1861), a psychological romance, whose leading idea is that of Destiny in transmitted qualities; unequal in execution, but asserting its right to exist, by its depth of insight, genuine sympathy, and humanizing effect. On the following characteristic poems the dust and shadows are not likely soon to gather: <i>My Aunt</i>, <i>Music Grinders</i>, <i>Old Ironsides</i>, <i>The Last Leaf</i>, <i>The Voiceless</i>, <i>Under the Violets</i>, <i>Song of Other Days</i>, <i>Nearing the Snow-Line</i> (a sonnet), and <i>The Chambered Nautilus</i>. The last two, in particular, sound the graver, statelier, more inspiring note of high poetic expression.</p> <p><b>Studies on Homer and the Homeric Age</b> (1858), a great but unequal work. 'The freshest and most genial tribute to ancient literature,' says Freeman, 'which has been paid even by an age rich in such offerings.' <b>Juventus Mundi</b> (1869), a treatise on the gods and men of the heroic age</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="195 591 529 730"><b>34.</b> Seventeen American magistrates dismissed for being concerned in an address in favor of the annexation of Canada to the United States, 1849.</p>	

WRITERS.	WRITINGS.
<p>ple in the highest and truest sense; an author whose prose is marked by intensity of language, largeness of spirit, and loftiness of moral purpose.</p> <p><b>Alfred Tennyson</b> (1809—), a sympathetic, close observer of Nature; of exquisitely refined artistic sense; of keen, passionless vision, undisturbed by political or religious agitation; not the poet of the ideal. 'He climbs no mount of vision,' says Emerson, 'to bring its secrets to the people.' The poet of sentiment, pure and noble, wholesome and elevating, in his conscious teaching; deficient in the combined action and passion necessary for genuine dramatic work; but in the combination of sweetness and strength, melody, descriptive beauty, culture, and intellect, he is the greatest English poet of the period, raised to his high position, not by inspiration alone, but by unrelaxing effort. 'He has enriched us with many shapes of lasting loveliness won</p>	<p>in Greece. <b>Gleanings of Past Years</b> (1879), in seven volumes; a collection of miscellaneous writings, personal, literary, historical, speculative.</p> <p>His sentences are often vigorous and trenchant, his phrases not unfrequently happy and well-turned; but 'a distinctive style, such, for instance, as Lord Macaulay's, he certainly has not.'</p> <p><b>Lotos-Eaters</b> (1832), a poem of marvellous art and nerveless sentiment, embodying and expressing that mood of revery in which the soul, enamoured of dreamful ease, asks whether the gains of existence are worth its pains, and plaintively acquiesces in the conclusion that 'there is no joy but calm.' <b>A Dream of Fair Women</b>, commemorative (in overburnished phrase) of the beauty, love, and sorrow of queen-like women. <b>The Palace of Art</b>, allegorical of a many-gifted soul in love with beauty, knowledge, and (æsthetically) with goodness, but forgetful that all these should be the ministers of <i>charity</i>. <b>Locksley Hall</b> (1842), a story in fascinating trochaic measure, of desecrated affection, in which the soldier-hero describes his ardent youth with its glowing</p>

EVENTS.	CHARACTERISTICS.
<p><b>35.</b> The celebrated year of Papal Aggression upon the ecclesiastical independence of England, — the Pope having established a Roman Catholic hierarchy in England, 1850.</p>	<p><b>18.</b> Biography, at present a most important branch of composition, ‘consists in reducing to the smallest possible compass the heroes and sages of the past, and in inflating the posthumous reputations of the men of yesterday by ransacking their desks and publishing their private letters.’</p>

WRITERS.	WRITINGS.
<p>from the vague and formless infinite.'</p>	<p>vision of the world, his love for Amy, so humanizing and so exalting, his anathemas against the paternal worldliness which puts them asunder, his bitter upbraiding of the yielding girl, his varying moods of rapture and despair, his final decision to plunge into the stimulating activities of the world and press forward. <b>Aylmer's Field</b>, a companion picture of the sad and tragic loves of a squire's daughter and a rector's son, cruelly separated by pride of birth and pride of gold, — she drooping and dying, he suiciding, the whole concluding with a funeral sermon on the desolation wrought by pride. <b>The Vision of Sin</b>, whose central intention is to body forth the conflict between the 'genius and the mortal instruments,' — the higher and lower principles of human nature. <b>The Princess</b> (1847), romance of a beautiful girl of the South, who, affianced to a prince of the North, rebels against the rule of men, asserts her equality and independence, founds a university for girls, whither comes the prince in disguise, who mingles with the fair students, is betrayed, seized, and rescued; he engages in a conflict of fifty men against fifty for a settlement</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="194 860 480 888">36. <i>Harper's Monthly</i>, 1850</p> <p data-bbox="194 1144 529 1197">37. California admitted into the Union, 1850.</p>	<p data-bbox="560 1144 900 1280">19. Popular æsthetic passion, manifesting itself in the foundation of art schools and galleries and in the development of art literature (Ruskin).</p>

WRITERS.	WRITINGS.
<p><b>William Makepeace Thackeray</b> (1811-1863), novelist, painter, lect-</p>	<p>of the quarrel, is wounded, and then received into the palace of the Princess, who learns first to pity, then to love. In <b>Memoriam</b> (1850), the greatest of elegiacs, written in praise and memory of a friend, and voicing wisely much of the ethical and theological speculation of the time. Its true poetic unity is <i>life and its problems seen through the death-shadow</i>. <b>Idyls of the King</b> (1859-1872), versified narratives, — <i>Geraint and Enid</i>, <i>Merlin and Vivien</i>, <i>Lancelot and Elaine</i>, <i>Guinevere</i>, <i>The Coming of Arthur</i>, <i>The Holy Grail</i>, <i>Pelleas and Ettarre</i>, <i>The Passing of Arthur</i>, <i>The Last Tournament</i>, <i>Gareth and Lynette</i>. Ostensibly an epic, the series deals with the very highest interest of man, shadowing sense at war with soul, and surcharged with high imaginings, pathos, and power. Style: ornate, polished, smooth-flowing, musical, reposeful, showing, in perfect keeping with the matter, a fine sense of harmony, and an instinctive appreciation of verbal beauties. Its fault is over-attention to details.</p> <p><b>Vanity Fair</b> (1847), telling the life and adventures of a false, sel-</p>



EVENTS.	CHARACTERISTICS.
<p>38. Universal suffrage established in France, 1851.</p> <p>39. The World's Fair, London, 1851.</p>	<p>20. 'We have, indeed, only to look around us to perceive that — whether or not the conditions of the modern world are favorable to artistic <i>excellence</i> — all the main forces of civilization are tending toward artistic <i>activity</i>. The increase of wealth, the diffusion of education, the gradual decline of the military, the hieratic. the aristocratic ideals, — each of</p>

WRITERS.	WRITINGS.
<p>urer, humorist, and satirist. Open-hearted, kindly, and generous; unsteadfast, changeable, self-distrustful; in love with the good and noble, hating the worldliness and hypocrisy exposed and satirized with such power in his writings; possessing a refined knowledge of character and a subtle acquaintance with the weakness and foibles of human nature; finding his sphere as an artist in the manners of the aristocracy and its imitators; inclined to view life cynically, even pessimistically, yet ethical by indirection, teaching less by good example than by bad, insinuatingly rather than overtly; a realist, to whom it was given, not to soar heavenward, but to walk upon the earth and depict the natural man. 'A sardonic melancholy was the characteristic most common to him, which, however, was relieved by an ever-present capacity for instant frolic.' It was these attributes combined which made him 'of all satirists the most humorous and of all humorists the most satirical.'</p>	<p>fish, covetous young woman, Becky Sharp, pushing and scheming her way into fashionable society; and the troubles and final success of noble Captain Dobbin. The story lacks progressive movement, but is vividly real in persons and scenes. There is more exposing of vice than extolling of virtue, but vice is painted so as to disgust, not to allure. <b>Pendennis</b> (1850), the history of a 'fine gentleman,' but weak, worldly, and untrustworthy. The book seems to say: 'No good is to be done by blinking the truth; let us have the facts out, and mend what is bad if we can.' <b>Henry Esmond</b> (1852), a memoir of the time of Queen Anne in the language of that time, written in the form of an autobiography by the hero, who, compounded of all good gifts, has settled in Virginia. The two heroines, Lady Castlewood and Beatrix, are mother and daughter, the former in love with Esmond, and the latter loved by him. 'Vanity of vanities' is the tone of the book; and its lesson is: We reap as we sow, — glory, if we have lived and done gloriously; meanness, if we have lived and done meanly. <b>The Newcomes</b> (1854), the hero of which —</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="208 469 543 525">40. <i>Coup d'état</i> of Louis Napoleon, 1851.</p> <p data-bbox="208 910 543 966">41. Death of the Duke of Wellington, 1852.</p> <p data-bbox="208 1186 543 1242">42. Empire established in France, 1852.</p>	<p data-bbox="596 327 908 432">these causes removes some obstacle from the artist's path or offers some fresh prize to his endeavors.'</p>

WRITERS.	WRITINGS.
<p><b>Harriet Beecher Stowe</b> (1812—), the anti-slavery novelist; a writer of juvenile stories, as well as of stories for 'children of a larger growth;' an essayist on vital domestic topics; an apt delineator of New England home-life, more successful in the portrayal of typical Massachusetts men and women than in the creation of character; author, also, of some religious poems; versatile, philanthropic, brave, and soulful, eminently ethical in her aims.</p>	<p>— the idle and ambitious Clive, whose father is ruined by speculation — runs through the adventures of his early life and is ultimately bereft of happiness by the abominations of his mother-in-law. Replete with satire. 'Every word of it seems to have been written to show how vile and poor a place this world is; how prone men are to deceive, and how prone to be deceived.' Also numerous other works, including, with fiction, <i>The English Humorists</i>, <i>The Four Georges</i>, and <i>Ballads</i>.</p> <p>Style: easy, lucid, and correct; sinewy, fine and yet strong; readily intelligible to the reader, and conveying accurately what the writer has to give.</p> <p><b>Uncle Tom's Cabin</b> (1852), inspired by the blighting evil of slavery, and appearing on the eve of the impending struggle; in harmony with the sentiment and passion of the winning side, as well as of a philanthropic age; hence its immediate and wide popularity. 'I forgot,' sneered Thackeray, 'to put a nigger into my book.' Its internal strength lies in its forceful portraiture of St. Clair, Miss Ophelia, and Topsy; in the dramatic humor and pathos of its incidents, and</p>

EVENTS.	CHARACTERISTICS.
<p>43. Death of Henry Clay, 1852.</p> <p>44. Florence Nightingale's work in hospital reform, 1853-1855.</p> <p>45. Outbreak of the Crimean War, 1854.</p>	<p>21. American literature non-sectional and peculiarly expressive of the ideas of freedom, home, and the transcendental view of thought and life. It has been described as 'isolated inheritance working freshly.'</p>

WRITERS.	WRITINGS.
<p>Noah Porter (1811—), Congregational minister, Professor of Moral and Mental Philosophy in Yale University, and later President. One of the most scholarly metaphysicians in the country, all of whose life-work ministers to the higher forms of human development.</p> <p>James McCosh (1811—), minister of the Free Church of Scotland,</p>	<p>in its broad yet earnest religion. It has been said that more eyes have moistened over the death of Eva than over that of Little Nell. This was followed by a series of much less successful works, including <i>The Minister's Wooing</i> (1859), <i>Lady Byron Vindicated</i> (1869), <i>My Wife and I</i> (1872), and <i>We and Our Neighbors</i>.</p> <p><i>The Human Intellect</i> (1868), a copious and well-digested treatise that has given its author high rank among European scholars; warm and stimulating in its discussion, yet fair and temperate in its statement of issues between opposing schools; thoroughly theistic and spiritual, yet giving evidence of close attention to the leading writers on physiological science; clear, well-ordered, and complete. We know of no similar work that can be read with equal profit. <i>Books and Reading</i> (1870), a valuable work for the general reader. <i>Science of Nature versus the Science of Man</i> (1871), a review of the doctrines of Herbert Spencer. <i>Elements of Moral Science</i> (1885); and other works.</p> <p><i>Method of the Divine Government</i> (1850). <i>Intuitions of the Mind</i></p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="221 715 559 797">46. Sebastopol taken by the forces of Great Britain and France, 1855.</p> <p data-bbox="221 1020 559 1103">47. Death of Comte, French philosopher, founder of Positivism, 1857.</p>	<p data-bbox="587 1020 926 1070">22. Predominance of journalism in America.</p> <p data-bbox="587 1276 926 1376">23. Increase of female authors in America, and consequent aptitude for writing children's books.</p>

WRITERS.	WRITINGS.
<p>Professor of Logic in Queen's College, Ireland, President of the College of New Jersey. A clear and profound thinker, surveying the problems of life as from some high, serene watch-tower. The drift of his utterances has been strongly adverse to materialism.</p> <p><b>Charles Dickens</b> (1812-1870), as a boy, weakly, sensitive, an eager reader of miscellaneous books, ambitious of fame; first a journalist, then a novelist,—soon the most popular of the century; warm-hearted, impulsive, generous, of buoyant spirits, free from all affectation; industrious, full of purpose, firm, self-reliant; minutely familiar with the peculiarities of the middle and lower ranks; possessing a keen sense of the ludicrous in conjunction with a mastery of the pathetic and a rare descriptive power; not a profound analyst of character; working from the externals inward; often extravagant and too diffuse; an idealist, born into the world to tell, with childlike method and beneficent effect, the story of life</p>	<p>(1860), explaining what intuitions are, which are moral, and how they are related to the sciences, particularly to metaphysics and theology. <b>Christianity and Positivism</b> (1871), a vigorous advocacy of the virtue and power of the Christian religion as against that compound of atheism and stoicism known as the Positive Philosophy. <b>The Scottish Philosophy</b> (1874), etc.</p> <p><b>Pickwick Papers</b> (1837), a loosely strung narrative of the doings of a set of original characters from the middle and low life of London, conceived with such exuberance and novelty of humor, good-will, and charity that the public was captivated and Mr. Dickens raised to fame; his most popular and characteristic book, though not his best. <b>Oliver Twist</b> (1838), his first regular novel; a picture of the 'dregs of life,' the cloud of which is not, however, without its silver lining of redeeming features. It is the story of a child born in a workhouse, but preserved through the scenes of vice and misery by delicacy and strength of natural sentiment. It exhibits for the first time the author's tragic power. The depiction of the ruffian</p>



EVENTS.	CHARACTERISTICS.
<p>48. Indian mutiny, 1857.</p> <p>49. <i>Atlantic Monthly</i>, 1857.</p> <p>50. Laying of first Atlantic cable, 1858.</p>	<p>24. Divergence of American humor into two kinds: the one subtle and artistic, allied to dramatic imagination (Hawthorne and Holmes); the other palpable and broad, inclining to burlesque, relying on puns, hyperbole, antithesis, anticlimax, bad grammar, and worse spelling (Twain, Ward, Billings).</p>

WRITERS.	WRITINGS.
<p>anew, carrying the wayworn and footsore into a cheerier, better world than that in which they actually live, and saying through his twenty thousand pages: Be learned and illustrious if you may, but be useful certainly, and, above all, be good; exercise pity and forgiveness, and do what you can to brighten and sweeten existence.</p>	<p>Sykes and of Fagan, the abhorred Jew, is Shakespearian. <b>Old Curiosity Shop</b> (1840), the central figure of which is Little Nell, frail, trusting, and loving, much-suffering, always patient, one of the most exquisite creations in the whole range of fiction. In contrast with such genial products of observation and humor as the shock-headed Kit, Dick Swiveller (the triumph of the serio-comic form of art), and the itinerant showman, are the vicious dwarf Quilp and the virago Sallie Brass. Rarely has the author's invention been more diversified. <b>Martin Chuzzlewit</b> (1843), a satire, somewhat savage, but in the main true, on American manners. Its intention is to exhibit under various forms hypocrisy and the greed of gain, — the evil and the folly of selfishness. Faulty in plot, but as a whole, one of the masterpieces of the author's maturity. None of his books cost him more hard work. Of the English characters, the immortal Mrs. Gamp, the laughable and loathsome Pecksniff, are the most original and artistic, while the description of Jonas before and after his deed of blood recalls the tragic power of <i>Oliver Twist</i>. <b>David Copperfield</b> (1850),</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="212 492 500 517">51. John Brown's raid, 1859.</p> <p data-bbox="212 789 547 844">52. Insurrection in Italy under Garibaldi, 1860.</p> <p data-bbox="212 1306 547 1361">53. Secession ordinance passed by South Carolina, 1860.</p>	

WRITERS.	WRITINGS.
<p><b>Robert Browning</b> (1812-1889). 'Very simple and agreeable in manner, gently impulsive, talking as if his heart were uppermost,' says Hawthorne. In conversation, clear, full of good sense and fine feeling, full also of fun and harmless satire, with some little affectations, if we are to believe Miss Martineau. Ratiocinative as a writer, without due regard to the proper limits of a theme or the relative importance of topics; delighting in the conceivable, the unseen, the complicated, the purely psychological; successful in personal studies and in the portrayal of specific moods, but too subjective, too stilted, too discursive, for true dramatic composition; scornful of authority, eccentric in expression, not to say perverse; harsh, untuneful, in</p>	<p>the prime secret of the charm of which is its autobiographical element so thoroughly fused with the mass filling the writer's mould that the result is 'an integral artistic whole.' Generally conceded to be the author's greatest work, as it was his favorite, — the book into which he put his life's blood, the glow of youth, and the thoughtfulness of manhood.</p> <p><b>Paracelsus</b> (1835), a drama, or, rather, a metaphysical dialogue, full of fine thought and fine diction; the story of a physician of the sixteenth century who vainly aspires to knowledge, — to some final revelation of the secret of life to be attained through solitary communion with Nature, — is told then to combine the æsthetic or emotional with the intellectual, strives for a fuller existence, — strives with a sinking sense of waste, wearily, waywardly, — fails, and dies. <b>The Ring and the Book</b> (1869), a poem of twenty-one thousand lines, whose theme is an Italian murder and its retribution. 'The thought, the vocabulary, the imagery, the wisdom lavished upon this story, would equip a score of ordinary writers, and place them beyond</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="193 650 530 702">54. Death of the Prince Consort, 1861.</p> <p data-bbox="188 1187 527 1242">55. American War of the Rebel- lion, 1861-1865.</p>	

WRITERS.	WRITINGS.
<p>volved; could be melodious if he would, but chooses to neglect the arts that please; could be intelligible as Shakespeare, Milton, Wordsworth, Carlyle, or Mill, but either thinks less lucidly or prefers not to be so easily understood. A great poet, however, in spite of serious defects, — great by originality of conception, strength of intellect, depth of passion, and potency of moral sentiment.</p>	<p>danger of neglect.' <b>A Death in the Desert</b> (1864), the record of an imaginary last scene in the life of Saint John, and expository of the doctrine that the ordained mission of doubt is to perfect character and to preserve faith. <b>Rabbi Ben Ezra</b> (1864), an expression of religious philosophy whose main points are: that conflict, the sigh for the impossible, the blunders of endeavor, are well; that the joys of sense or brain, felt as God-given, are right; that failure or success is to be sought in the unseen life; that nothing dies or changes which has truly been; that the soul is eternal, and death marks but the climax of its earthly life. <b>Prospice</b> (1864), an exultant look forward, through the death-shadows, into the Unknown. Mr. Browning's productive career, thus meagrely represented, has been remarkably active and long.</p> <p>Style: 'I am rather surprised,' says Hawthorne, 'that Browning's conversation should be so clear, and so much to the purpose at the moment, since his poetry can seldom proceed far without running into the high grass of latent meanings and obscure allusions.' 'His style,' says Stedman, 'is that of a man</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="194 502 530 558">56. Emancipation Proclamation, 1863.</p> <p data-bbox="194 802 505 830">57. Battle of Gettysburg, 1863.</p> <p data-bbox="194 1106 530 1163">58. Assassination of President Lincoln, 1865.</p>	<p data-bbox="560 475 901 612">25. Growth of a healthier and more humane spirit in criminal laws, in the management of schools, and in the care of the State for the working classes.</p> <p data-bbox="560 1250 896 1334">26. Legislative reform, founded on a recognition of the principles of humanity.</p>

WRITERS.	WRITINGS.
<p><b>Henry Ward Beecher</b> (1813-1887), clergyman, lecturer, author, one of the foremost pulpit and platform orators of the age; endowed with rare bodily and mental vigor, extraordinary range and readiness of faculty, wealth of poetic sensibility, all-sweeping insight, and sympathetic heart, combined with unique command of language; using his gifts uniformly in the direction of reformed thought, freedom, and equity; preaching with tireless energy and frank independence the core of all religions, — the fatherhood of God and the brotherhood of man; a great, distinct, many-sided, and fruitful nature.</p>	<p>caught in a morass of ideas through which he has to travel, — wearily floundering, grasping here and there and often sinking deeper until there seems no prospect of getting through.'</p> <p><b>Norwood</b> (1867), a novel; <b>Star Papers</b> (1855); <b>Lectures to Young Men</b> (1844); <b>Life Thoughts</b> (1859), compiled by Edna Dean Porter; <b>Notes from Plymouth Pulpit</b> (1859), compiled by Augusta Moore; <b>Life of Christ</b> (1871). In all these works and gleanings are strong and beautiful thoughts, fresh and apposite illustrations, and largeness of manhood; but for the most part, like his sermons, they lack the high art necessary to insure their perpetuity as living powers in print. Mr. Beecher took no heed of form. He will be remembered as one of the 'master spirits,' but his fame will not rest on his contributions to literature.</p>
<p><b>John Lothrop Motley</b> (1814-1877), historian, novelist, diplomat; a man of wide culture, winsome character, and stirring vitality; loyal to political and religious freedom; intense, yet judicial; patient in research, comprehensive in grasp; more artistic than</p>	<p><b>The Dutch Republic</b> (1856), the best existing history of Holland; a dramatization (it might be said) of that fierce and memorable struggle against temporal and spiritual despotism. <b>The United Netherlands</b> (1868), virtually a continuation of the former work, executed</p>



EVENTS.	CHARACTERISTICS.
59. Second Atlantic cable, 1866.	27. Title-hunting and office-seeking tendencies, — exotics which are assiduously cultivated by growing numbers of the American people.
60. Austro-Prussian War, 1866.	28. 'It is evident, especially in new countries, that a need is felt of some kind of social distinction, — some new aristocracy, — based on differences other than those of birth and wealth.'
61. Purchase of Alaska by the United States, 1867.	

WRITERS.	WRITINGS.
<p>Bancroft, more vehement than Prescott, more strikingly original than either.</p> <p><b>Charles Reade</b> (1814-1884), satirist, novelist, dramatist, lawyer. A very unequal writer, — at his best, great, worthy of a place among the highest, but to be estimated by the value of splendid episodes rather than the production of a finished whole; seldom excelled for liveliness and fluency of narrative, of which Swinburne thinks him the greatest master that England has produced since Scott; loving justice and mercy, and doing good service as a castigator of social and legal grievances calling for reform.</p> <p><b>Anthony Trollope</b> (1815-1882), versatile, genial, abundant; a man of strong, good sense and hearty good-nature; familiar with affairs, and with all sorts and conditions of men; holding up the mirror to the life</p>	<p>in the same masterly manner. <b>Life and Death of John of Barneveld</b> (1874), introductory to his intended <i>Thirty Years' War</i>. 'Since the death of Lord Macaulay,' says Nichol, 'no contribution, in our tongue, to historic literature, has been at once so original, solid, and popularly attractive as the nine volumes of Mr. Motley.'</p> <p><b>Peg Woffington</b> (1852), a close study of life and character behind the scenes, almost perfect in its symmetry and beauty. <b>Never too Late to Mend</b> (1856), the leading purpose of which is the correction of abuses in prison discipline. <b>Put Yourself in His Place</b> (1870), which grapples with the tyrannous outrages of trades-unions. All of Reade's novels are remarkable for abundance of incident and rapidity of movement.</p> <p><b>The Warden</b> (1855), history of the conscience of an old man who, without means of his own, and against the efforts of his friends, resigns his post in a hospital because persuaded that the well-salaried office</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="222 436 558 518">62. Reform Bill for extension of the right of franchise in England, 1867.</p> <p data-bbox="222 997 558 1055">63. Chaucer Society founded, 1867.</p>	

WRITERS.	WRITINGS.
<p>around him with the utmost realism; averse to the infliction of pain, and treating of the agreeable with infinite love of detail. 'His inestimable merit,' says Henry James, 'was his complete appreciation of the usual.' Without the genius, fancy, or feeling of Dickens, Thackeray, or George Eliot, writing more than any of them, but less skilfully, sacrificing quality to quantity; not studious of organic completeness; deliberately inartistic, frequently reminding the reader that the story in progress is, after all, only a make-believe.</p> <p><b>Nathaniel Parker Willis</b> (1807-1867), journalist, poet, novelist; of elegant tastes, fastidious in the choice of acquaintances, much of a 'lady's man,' with something of the dandy in him; of fertile fancy, quick wit, and generous heart, with 'a fine perception of beauty, a remarkable facility in the choice of words, and a subtle sense of harmony in their arrangement.' As a writer, unfortunately, he was time-serving,</p>	<p>has become a sinecure. The two capital portraits are those of the worldly churchman, Archdeacon Grantley, and the gentle Mr. Harding. <b>Barchester Towers</b> (1857), which carries on, with growing interest, the history of Hiram's Hospital. Mr. Quiverful, with a family of fourteen children, becomes a candidate for Mr. Harding's vacant place. <b>He Knew He Was Right</b> (1869), a powerful picture of the insanity of stiff-neckedness generally, and especially between husband and wife. <b>The American Senator</b> (1877), and very many other novels, as well as a great number of short stories and several biographies. Most of the enormous mass is passing into the shadows.</p> <p>Of his many books, poetical and prose, most have passed — and more are passing — from among the living, as the penalty of affectation, hurry, and industrious devotion to inferior ends. There is something of delicacy and vigor, high thought and true imagination, in such pieces as <b>Absalom, Parhasius, The Dying Alchemist, The Wife's Appeal, Better Moments, A Child's First Impressions of a Star.</b></p>

EVENTS.	CHARACTERISTICS.
<p>64. Completion of the Pacific Railroad, eighteen hundred miles long, 1869.</p>	<p>29. Heated and persistent controversy excited by Darwin's <i>Origin of Species</i> (1859) and <i>Descent of Man</i> (1871).</p>
<p>65. Disestablishment of the Irish Church, 1869.</p>	<p>30. Renaissance of American literature in the South (illustrated by Cable's tales of Louisiana life).</p>

WRITERS.	WRITINGS.
<p>selecting his topics for their immediate market-value, and too often idealizing trivialities. His nature permitted him to be frequently flimsy, sometimes vulgar.</p> <p><b>Henry David Thoreau</b> (1817-1862), author, lecturer, magazine contributor; incidentally, gardener, fence-builder, white-washer, land-surveyor; by habit, a naturalist; by constitution, a moralist; by force of ideality, a poet; rendering Nature interpretatively as well as literally, not forgetting the soul of things; capable of friendship and fond of sympathy, but living isolated, averse to the companionship of men, partly from egotism, partly from fondness for the inner life, partly from scorn of frivolity. 'Blessed are the young, for they do not read the President's message. Blessed are they who never read a newspaper, for they shall see Nature, and, through her, God.' The prayer of his utterance and conduct was the utmost fulfilling of the interior law. 'It was not possible,' his sister said, 'to be sad in his presence. . . . The memory of his sweet and virtuous soul must ever cheer and comfort me.'</p>	<p><b>Walden</b> (1854), which sets forth his theory of labor and leisure; replete, like all he wrote, with charming descriptions and fine observations finely expressed; so named from the woods in which his hermitage stood. <b>Excursions</b> (1863), pen-pictures of New England scenery, at once accurate and imaginative. A complete collection of Thoreau's poems would contain many verses sure to survive; as, <b>The Pilgrims, Smoke, and Inspiration</b>. Of his posthumous publications, all aglow with his loyal affection for Nature and natural history, <b>Cape Cod</b> is perhaps the most characteristic.</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="190 322 529 388">66. Opening of the Suez Canal, 1869.</p> <p data-bbox="190 801 518 834">67. Franco-Prussian War, 1870.</p> <p data-bbox="190 991 529 1049">68. Unification of Italy, 1859-1870.</p>	

WRITERS.	WRITINGS.
<p><b>Henry Wheeler Shaw</b> ('Josh Billings') (1818-1885), steamboatman on the Ohio River, farmer, auctioneer, journalist, lecturer, humorist; sometimes coarse, but predominantly witty; a man of the people, who, adopting a pseudo-illiterate garb, preaches and philosophizes aphoristically while he amuses. 'I enjoy life, and love the funny side of all things.' 'With me everything must be put in two or three lines.' The central principle of his art was that 'humor must be based on truth.' 'Genuine humor lasts forever, because it is truth.'</p>	<p>His books present a homespun and jocose American's view of life; a mixture, in their make-up, of the shrewd, the ludicrous, and the vulgar, — practical wisdom, genuine comedy, and stale mountebankery. <b>Josh Billings, his Sayings</b> (1866), <b>Farmer's Almanax</b> (1870), <b>Josh Billings' Spice-Box</b> (1881), etc.</p>
<p><b>Charles Kingsley</b> (1819-1875), clergyman, poet, novelist, Professor of Modern History in Cambridge University; widely and variously informed, though not profoundly learned; held to the Broad Church theology; sat at the feet of Darwin, and encouraged others to learn of him, convinced that the Bible and science are intrinsically at one; of earnest piety, and in close sympathy with the poor, the weak, and the afflicted; of excitable temperament, but of gentle and loving disposition; a vigorous and versatile writer, writing for a purpose, straight from the heart, and exerting a healthful and stimulating influ-</p>	<p><b>Alton Locke</b> (1849), designed to present, in the history of a tailor-poet's life, the opinions, the claims, the aspirations, and immediate objects of the Chartists; full of noble sentiment, racy humor, and vivid depiction. <b>Hypatia</b> (1853), which traces, in the character of the heroine (the foremost scholar of the time), — in her aspirations, her mental struggles, her bitter disappointment, — the career of the Neo-Platonism of the fifth century in conflict with the Christian faith, the feebleness and failure of philosophy, however spiritual, to satisfy the demands of the human soul. <b>Westward Ho!</b> (1855), which de-</p>



EVENTS.	CHARACTERISTICS.
<p data-bbox="288 379 642 437">69. Extension of the English public-school system, 1870.</p> <p data-bbox="288 817 642 875">70. Abolition of religious tests for admission to office, 1871.</p>	

WRITERS.	WRITINGS.
<p>ence. One of the few since Scott who have made the historical novel readable. He would have wrought better had he been more concentrative and done less. 'Touching success at many points, he absolutely mastered it at none.'</p> <p><b>Josiah Gilbert Holland</b> (1819-1881), school-teacher, physician, journalist, editor of <i>Scribner's Magazine</i>, essayist, poet, novelist. A man of fine presence, sensitive, independent, essentially buoyant and joyous; in closest sympathy with the people; religious, but free from creed restrictions; sweet-tempered, great-hearted, nourishing in himself and others high and generous ideals. The best and compactest of him will live. A portion has perished, and more will do so; but however this may be, and whatever may be said of his merits, he has rendered immense service to the men and women of his generation. 'I am thankful for having enjoyed the privileges of labor and influence, thankful for wife and children. . . . I have intentionally and consciously wronged no man, and, if I know my heart, I have forgiven all my enemies.'</p>	<p>scribes with wonderful picturesqueness the advance of the Elizabethan adventurers on South America, and their conflict with the Spaniards living there. Kingsley's best lyrics — as <i>The Sands of Dee</i> and <i>The Three Fishers</i> — would be conspicuous in the work of the great poets.</p> <p><b>Timothy Titcomb's Letters</b> (1858), dealing in a familiar and attractive way with the questions of practical moment to every thoughtful person. The book, compiled from the <i>Springfield Republican</i>, of which the author was then editor, was remarkably popular from the start. <i>Bitter-Sweet</i> (1858), partly narrative, partly dramatic, partly lyrical; a kind of pastoral poem, the scene of which is a New England Thanksgiving, where the gathered family talk far into the night on theological topics in connection with their personal experiences of the joys and sorrows of life. Its main idea is that evil (or the possibility of it) is part of God's plan for the perfection of human character. <i>Kathrina</i> (1868), the main lesson of which is faith in God and humble submission to His dispensations. Said to have outsold all other</p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="279 409 612 464">71. Restoration of the German Empire, 1828-1871.</p> <p data-bbox="279 855 612 910">72. Adoption of the ballot-vote in Parliamentary elections, 1872.</p> <p data-bbox="279 1268 612 1323">73. New Shakespeare Society, 1874.</p>	

WRITERS.	WRITINGS.
<p>For the great Hereafter I trust in the Infinite Love, as it is expressed to me in the life and death of my Lord and Saviour Jesus Christ.'</p> <p><b>Edwin Percy Whipple</b> (1819-1886), professional critic; adopting, in composition, the form of a popular lecture; not profound, but well-informed, keen, and skilful; free from prejudice and passion; witty without wounding, severe without injustice; sympathetic, yet discriminating; never blind to faults, quick-eyed for excellence; putting the stress on character, purpose, and substance. A noticeable landmark in American literary history, and with the exception of Lowell and Matthew Arnold, the ablest critical essayist of his time.</p>	<p>American poems except <i>Hia-watha</i>. Holland, though one of the most popular, is one of the least poetical, of our poets. No writer, however, has better understood the average national heart; and this fact, coupled with his sincerity and common-sense, explains the wide popularity of his other books, — <i>Lessons in Life</i>, <i>Miss Gilbert's Career</i>, <i>Seven Oaks</i>, etc.</p> <p>Generally speaking, his diction is not always in good taste. It is seriously marred by the frequent use of catch-words and slang phrases. Not seldom is he heavy, even trashy, or worse, — irreverent and extreme.</p> <p><b>Essays and Reviews</b> (1848), genial and judicious in its estimates of books and men. <b>Literature and Life</b> (1849), slight but spirited essays touching instructively upon many subjects, exhausting none. <b>Character and Characteristic Men</b> (1866), often acute in its judgments, brisk, nimble, and full of point in style. <b>Literature of the Age of Elizabeth</b> (1869), mainly a discussion of the merits and defects of the English dramatists. This book displays the talent of the author at its high-water mark. <b>American Literature</b> (1887), conspicuous for its condensation, apt criticism, and felicitous expression. <b>Recollections</b></p>

EVENTS.	CHARACTERISTICS.
<p data-bbox="257 513 590 571">74. International Exhibition at Philadelphia, 1876.</p> <p data-bbox="257 1100 590 1158">75. Invention of the first practical telephone, 1876.</p>	

WRITERS.	WRITINGS.
<p>Walt Whitman (1819—), type-setter, school-master, newspaper editor, carpenter, hospital attendant, clerk in the Department of the Interior, poet, prose-writer; true-born of external Nature, lovingly appreciative, though rude and untamable, professing himself indebted only to inarticulate poets, — drivers, pilots, fishermen, to men and women of the markets and wharves; iconoclastic in relation to aristocracy and formalism; choosing for his free mind the freer medium of the Hebrew prophets, the Gaelic minstrels, and the chanting Indians; optimistic, seeing promise of ultimate good in all that is evil; believing in individual immortality, the perpetuity of all excellence, the renewal of the world and the eventual brotherhood feeling of its dwellers; proposing to sing of the man natural and the man spiritual, but laying the stress coarsely on the former, and only ending his books with ‘radiations from thoughts’ on the latter; at-</p>	<p>tions of <b>Eminent Men</b>, etc. ‘What works of Mr. Baxter shall I read?’ asked Boswell of Dr. Johnson. ‘Read any of them,’ was the answer, ‘for they are all good.’</p> <p>Amid the fleshly and physical is a deep spirituality; amid the tuneless and formless, much noble thought fitly voiced. The higher mood and the higher work may be seen in <i>O Captain! my Captain! Reconciliation, Vigil on the Fields, The City Dead-House, Song of the Broad-Axe, Proud Music of the Storm, The Mystic Trumpeter, Seashore Memories</i>, and the death-carols of the <b>Passage to India</b> (1870). Whitman’s pioneer volume bore the title of <b>Leaves of Grass</b> (1855), since revised and enlarged again and again. He has also published <b>Drum Taps</b> (1865), a series of war lyrics full of burning fervor; <b>Two Rivulets</b> (1873), streams of prose and verse running parallel; <b>Specimen Days and Collect</b> (1883), consisting mainly of prose writings old and new. ‘Nothing,’ says Whipple, ‘is more acceptable to minds jaded with reading works of culture than the sudden appearance of a strong, rough book, express-</p>

EVENTS.	CHARACTERISTICS.
76. Invention of the phonograph, 1877.	.
77. Assassination of President Garfield, 1881.	
78. Egyptian War, 1882.	

WRITERS.	WRITINGS.
<p>tracting attention and arousing interest by his violence as well as by his touches of genius, by his egotism as well as by his perception of natural beauty, by his naked animalism as well as by his democratic philanthropy, by his contempt of art as well as by his pathetic sympathy with struggling, suffering, and sorrowing men. Stedman says of him truly that he appeals most to those who long for a reaction, a new beginning.</p> <p><b>James Russell Lowell</b> (1819—), poet, critical essayist, Professor of Modern Languages in Harvard University, editor of <i>Atlantic Monthly</i> and of <i>North American Review</i>, ambassador to foreign courts; a man of wide variety and abundance, deepening with age in spirituality; preferring society to solitude; loving most, as a lover of Nature, the birds, trees, meadows, and wild flowers; a religious liberal, an abolitionist; a humorist whose strength lies in satire and parody; distinguished for richness of scholarship, ideality, and wit; as a critic, our most brilliant and learned, but not always consistent, nor always knowing 'what to leave in the inkstand,' occasionally wanting in the requisite</p>	<p>ing the habits, ideas, and ideals of the uncultivated.' But what does the inevitable reaction suggest?</p> <p><b>Prometheus</b> (1844), a massive and time-honored theme, whose thoughtful and cultured treatment is here weakened by diffuseness. <b>Indian Summer Reverie</b> (1848), a delightful pastoral, perhaps the most genuinely poetical of all his graver poems. <b>Fable for Critics</b> (1848), a rapid and sparkling review of the literati of the United States. The lines on Emerson, Longfellow, Hawthorne, Cooper, Irving, and Poe are conspicuous for their merit. <b>Vision of Sir Launfal</b> (1848), founded on a legend of the search for the Holy Grail, the moral of which is love for our fellow-man. Its specific features are the familiar June lines and the wintry prelude to Part Second. <b>Biglow Papers</b> (1846-1867), two series, de-</p>



EVENTS.	CHARACTERISTICS.
79. War of the Soudan, 1884.	

WRITERS.	WRITINGS.
<p>sympathy (as in judgments on Pope and Thoreau, arising doubtless from antagonism of dispositions).</p>	<p>voted as a whole to political subjects ; the first inspired by the pro-slavery invasion of Mexico, the second (less meritorious) by the War of Secession ; our first and best presentation of Yankee character and dialect, and a permanent addition to serio-comic literature. Its special features are the parodied notices of the press, the prose introductions to each set of verses, the dramatic completeness of the three characters, — Birdofreedom Sawin, Wilbur the Puritan parson, and Hosea Biglow the rough and-ready New England patriot. <b>Commemoration Ode</b> (1865), conceded to be the greatest, most impassioned, heroic ode that America has yet produced. <b>Among my Books</b> (1870), and <b>My Study Windows</b> (1871), selected reviews and studies only prevented by the faults of discursiveness, entanglement, and conceits from being masterpieces of their kind. Of Lowell's shorter poems, <i>Irene</i>, <i>The Heritage</i>, <i>The First Snow-Fall</i>, <i>The Courtin'</i>, and <i>Pictures from Appledore</i> are admirable, if not unique ; while the ages proffer few more exquisite fantasies than <i>In the Twilight</i>. Style : animated, fluent, and rich,</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>John Ruskin</b> (1819—), art critic, lecturer, Oxford professor, and miscellaneous writer; self-assertive and peremptory (as perhaps he has earned the right to be); yet said to be the kindest and most lovable of men,—‘idolized by his neighbors,’ writes a lady; passionately, religiously devoted to Beauty as the symbol of spirit; believing all art to be founded in moral character; possessing a brain that Mazzini called ‘the most analytic in Europe,’ and writing ‘like a consecrated Priest of the Abstract and the Ideal;’ communistic in the Christian sense of thoroughgoing adoption of the Golden Rule of doing to your neighbor as you would that your neighbor should do to you; too intense to be invariably just, and perhaps too fond of contrast; not always practical in theory and conclusion, and sometimes self-contradictory, as the result of entering fields where he is not fit to labor; withal, the</p>	<p>but often tautological and verbose; frequently marred by pedantry and slang; not duly subordinating the minor to the leading thought, as of one using his resources too lavishly.</p> <p><b>Modern Painters</b> (1843–1860), in five volumes; a vindication (with a world of knowledge and imagination) of the superiority of the greatest landscape painters of the English, the Italian, and other schools, over the old masters of the sixteenth and seventeenth centuries. ‘It declares the perfectness and eternal beauty of the work of God, and tests all work of man by concurrence with, or subjection to, that.’ This is one of the monumental works of the century. <b>Stones of Venice</b> (1851–1853), comprising, with a considerable part of the history of Venice, an account of its architecture; more symmetrical than the <b>Modern Painters</b>, but not equalling that in variety and brilliance. <b>King of the Golden River</b> (1851), a charming story for children,—a compound, as the author said, of Grimm and Dickens. <b>Ethics of the Dust</b> (1865), lectures to ‘little housewives’ on the elements of crystallization, embracing thoughts</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p>greatest living master of English prose.</p> <p><b>George Eliot</b> (Marian Evans Lewes) (1820-1880), novelist, poet, essayist; a linguist, a copious reader, an earnest student of history and philosophy; deep, strenuous-minded, with a love of justice, truth, and light; of rich imagination, educated conscience, and profound psychological insight; preoccupied with the moral, intellectual, and tragic aspects of the world, and conceiving the true novel to be not only a picture of life, but philosophy, teaching by example; a subtle, powerful analyst of character, the fault of most of whose work is absence of spontaneity and excess of reflection; altogether one of the</p>	<p>and conversations upon many subjects, social and moral. <b>Sesame and Lilies</b> (1865), relating to books and reading. <b>Queen of the Air</b> (1866), primarily a study of the Greek myths of cloud and storm. <b>Elements of Prosody</b> (1880), <b>Fiction Fair and Foul</b> (1881), and many other books, including early poems.</p> <p>The chief characteristics of Mr. Ruskin's style are poetic feeling, glowing eloquence, flowing rhythm, splendor of imagination, aptness and wealth of diction, and opulence of ideas.</p> <p><b>Adam Bede</b> (1859), realistic and fresh, humble in its characters, faithful in its portraiture, admirable in its moral tone, — her most popular work. <b>Silas Marner</b> (1861), a masterly picture of village life, representing, as the author was so fond of doing, an intense and thirsting spirit wasting itself on the base, then finding worthier love, and thereafter living nobly. <b>Romola</b> (1863), a study of conscience in an historical setting, a romance of Florence at the close of the fifteenth century, the period of revival under Lorenzo the Magnificent; her most elaborately executed book, — the book which, as she said,</p>

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<p>noblest, most beautiful souls of any age.</p>	<p>she 'began a young woman and ended an old one.' <b>Middlemarch</b> (1872), a portrayal of English provincial society ; remarkable for the number and variety of its characters strongly individualized ; having for its key-note spiritual grandeur ill-matched with the meanness of opportunity, — the struggle to bring into noble agreement with deeds the thoughts and energies that are dispersed among hindrances, yet bravely to persist in right thinking and doing despite sordid annoyance and limitation. Perhaps her most powerful and original work is <b>Daniel Deronda</b> (1876), whose purpose and outcome is to answer affirmatively the question of a repentant, beautiful English girl and a young Jewish aristocrat : 'Is life worth living ?' Skilful in its reproduction of contemporary English life, rich and realistic in characters, subtle, warm, and loving in its art. <b>The Spanish Gypsy</b> and <b>The Legend of Jubal</b>, respecting which the verdict is that they lack the wealth of thought noticeable in her prose, and though highly poetic, fail in the gift of song. Her best poem is the little one beginning, 'Oh, may I join the choir invisible'</p> <p>Style: rhythmical and harmo-</p>



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**Herbert Spencer** (1820 ), civil engineer, magazine writer, naturalist, and metaphysician; known principally for his elaborate attempt to apply the doctrine of evolution to the phenomena of mind and society; a great thinker, with an immense capacity for work, and a positive, persistent force in modern thought. His works have been widely translated.

**John Tyndall** (1820 ), civil engineer, teacher, Professor in the Royal Institution, scientist; brilliant, progressive, and polemical; occupying, as an exponent of scientific discoveries,

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alone, the purest and most vigorous English.

**Principles of Psychology** (1856), the aim of which is to analyze the relations between mind and matter; regarded as his great contribution to philosophy. **First Principles** (1862), which deals with biographical problems generally. **Education** (1861), the influence of which has been apparent in the changes made in systems and methods of school instruction on both sides of the Atlantic. The book is written in a more attractive manner than is usual with the author. **The Coming Slavery** (1884), a bitter attack on the follies of socialism. The above are only a few of Mr. Spencer's volumes.

His style is clear, strong, and simple, concise and exact, but dry, seemingly disdainful of the arts that induce people to read or listen. He has made, however, an important contribution to the science of expression in his **Philosophy of Style**.

**Heat as a Mode of Motion** (1863), summarizing his researches into the relations of radiant heat to gases and vapors. **Fragments of Science** (1871), a series of detached essays, addresses,

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<p><b>Herbert Spencer</b> (1820—), civil engineer, magazine writer, naturalist, and metaphysician; known principally for his elaborate attempt to apply the doctrine of evolution to the phenomena of mind and society; a great thinker, with an immense capacity for work, and a positive, persistent force in modern thought. His works have been widely translated.</p>	<p>nious, the purest and most vigorous English.</p> <p><b>Principles of Psychology</b> (1856), the aim of which is to analyze the relations between mind and matter; regarded as his great contribution to philosophy. <b>First Principles</b> (1862), which deals with biographical problems generally. <b>Education</b> (1861), the influence of which has been apparent in the changes made in systems and methods of school instruction on both sides of the Atlantic. The book is written in a more attractive manner than is usual with the author. <b>The Coming Slavery</b> (1884), a bitter attack on the follies of socialism. The above are only a few of Mr. Spencer's volumes.</p> <p>His style is clear, strong, and simple, concise and exact, but dry, seemingly disdainful of the arts that induce people to read or listen. He has made, however, an important contribution to the science of expression in his <b>Philosophy of Style</b>.</p>
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<p>the foremost place, and as an influence in the modification of the thought of the present generation, second perhaps to none of his co-workers, from whom he differs principally in regarding matter — more ideally — as the ‘living garment of God,’ something ‘essentially mystical and transcendental.’</p> <p><b>Henry Thomas Buckle</b> (1822–1862), historian. He read, studied, and lived solely for the purpose of bringing history within the domain of science, — of establishing his theory that the movements of civilization are regulated by fixed physical laws. He wrote the introduction, — in itself a monument of learning, courage, energy, — then died, crying, ‘My book! my book! I shall never finish my book!’ His view of history must be conceded to be in harmony with many of the tendencies of the age.</p>	<p>and reviews. <b>Belfast Address</b> (1874), which provoked bitter controversy by its antagonism to revealed religion. He also wrote numerous other works. Professor Tyndall is one of the few who are literary as well as scientific. His style is at once energetic and elegant, warmed and informed by the imaginative and poetic.</p> <p><b>History of Civilization in England</b> (1857–1861), a brilliant though inadequate attempt to prove that the chief causes of progress are climate, soil, food, and similar natural agents, and hence the advance of nations depends upon a knowledge of the laws of phenomena; that before these laws can be investigated a spirit of scepticism must arise. ‘which, at first aiding the investigation, is afterward aided by it;’ that, as an element of progress, intellect is more powerful than morality; that progress increases directly in proportion as the habit of inquiry takes the place of credulity; that the great enemy of progress is the ‘protective spirit’ in which governments undertake to watch over men and direct what is to be done, and in which churches and teachers prescribe what is to be believed.</p>

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<p><b>Richard Grant White</b> (1822-1885), magazine essayist, learned Shakespearian editor; a serviceable critic of the austere order, fond of the war of words.</p>	<p><b>Studies in Shakespeare, Words and their Uses, Every-day English</b>, etc. 'Not a philologist himself,' says Richardson, 'he promoted the study of the forms and uses of words; and in general he performed a sound service to American criticism, by his very cynicism and coldness.'</p>
<p><b>Matthew Arnold</b> (1822-1888), Lay Inspector of Schools, Professor of Poetry at Oxford, the apostle of culture and spiritual freedom; as a poet, trained and deliberate rather than impassioned; predominantly objective, reposeful, coherent; wanting lightness of touch, and least happy when lyrical; a Wordsworthian, without Wordsworth's serene self-poise amid the world's unrest and bewilderment; setting himself somewhat despairingly to spiritualize the materialistic age; a maker of exquisite and thoughtful, if not inspired, verse. As a critic, analytical, with a genius for definition; not without the insight and sympathy necessary to a just application of rigid canons; interested in the minds of authors rather than in their productions, — ranking, in his critical faculty, with the best in English literature.</p>	<p><b>The Buried Life</b>, and <b>A Summer Night</b>, which Mr. Stedman thinks the most poetical of his efforts, because 'they are the outpourings of his own heart, and show of what exalted tenderness and ideality he is capable.' <b>The Youth of Man</b> and <b>The Future</b>, expressive of the poet's longings and his sense of limitation. <b>Essays in Criticism</b> (1865), a collection of prose contributions to periodicals. <b>On Translating Homer</b> (1861), and <b>The Study of Celtic Literature</b> (1868), two series of lectures produced in his professional capacity. <b>Literature and Dogma</b> (1873), <b>God and the Bible</b> (1875), put forth as helps toward a better apprehension of the Bible through a more rational view of the supernatural aspects of Christianity. 'No longer able to rest content with the earlier dogma and interpretation, yet sensitively shrinking from the blundering assurances of an</p>



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<p><b>Frederick Max Müller</b> (1823—), Professor of Comparative Philology in Oxford University. He has approached the great question of civil and religious development by the study of speech, and so doing, has quickened the dry science of words into a living teacher of history.</p> <p><b>Thomas Henry Huxley</b> (1825—), naturalist, Lord Rector of Aberdeen University, President of the Royal Society; one of the most distinguished supporters of the Darwinian theory. His fame is due, for the most part, to the popularity</p>	<p>unsympathetic rationalism, he wanders, as he confesses, between two worlds, — the one dead, the other powerless to be born.'</p> <p>Style: 'The needful qualities for a fit prose,' says Mr. Arnold, 'are regularity, uniformity, precision, balance.'</p> <p><b>Essay on Comparative Mythology</b> (1858), a philological study of myths and myth-making. It drew general attention to a neglected subject. <b>The Science of Language</b> (1861-1864), two series of lectures; and <b>Chips from a German Workshop</b>, reprinted articles, written with a similar end in view, — to popularize the principles of comparative philology and the growth of language. <b>Sacred Books of the East</b> (1875-1885), a priceless series of translations, of which he is the founder and editor, and as such, entitled to the gratitude of all students of comparative religion.</p> <p><b>Man's Place in Nature</b> (1863), <b>Lay Sermons</b> (1870), <b>Critiques and Addresses</b> (1873), etc. Professor Huxley advocates, as he expresses it, 'the hypothesis which supposes that species living at any time must be the result of a gradual modification of pre-</p>

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<p>of his lucid untechnical expositions of abstruse natural-history questions.</p> <p><b>Richard Henry Stoddard</b> (1825 —), iron-moulder, custom-house employee, contributor to periodical press, poet, editor of many collections of verse and of several volumes of literary reminiscence; reflective, capable of truest pathos, largely gifted with imagination, rising at moments into grandeur. His messages of the ideal are worthy illustrations of the first century of our national literature.</p>	<p>existing species. . . . The doctrine of special creative acts is an assumption,' he says, 'as unsupported by tradition or revelation as it is opposed to the general analogy of Nature.'</p> <p>His style is correct, clear, and masculine, neater than Spencer's, less elegant than Tyn-dall's.</p> <p><b>The King's Bell</b> is a carefully elaborated narrative illustrating the vanity of human existence. <b>Adsum</b> and <b>The Country Life</b> exhibit genuine feeling and poetic power. <b>The Fisher and Charon</b> proves the gift of song in an unusual degree. <b>The Hymn to the Beautiful</b> is a fine echo of Shelley, full-freighted with the gold of poetry. <b>Hymn to the Sea</b> embodies noble ideas, uttered in words of force and simplicity. His songs of Nature are of the kind whose season never dies.</p>
<p><b>Bayard Taylor</b> (1825-1878), journalist, traveller, essayist, critic, novelist, lecturer, poet, diplomat; industrious, persistent, self-reliant; a man of wholesome wit, sweet temper, warm personal friendships, and noble ideals; notable in many lines of effort, supreme in none. He said, 'If I have any am-</p>	<p><b>El Dorado</b> (1850), <b>A Journey to Central Africa</b> (1854), <b>Travels in Greece and Russia</b> (1859), with other volumes, rank him with the most pleasing of those who have written well of the East and West. <b>Hannah Thurston</b> (1863), a story of American life, written to illustrate types of character and</p>

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<p>bition, it is to enjoy as large a store of experience as this earth can furnish.'</p> <p><b>George Macdonald</b> (1824 —), poet and novelist, grave and meditative, inclined to melancholy, yet nowise morbid; religious and transcendental, seeing in the woods the tree of life, and in the fields the flowers that are everlasting. 'This world is the veil of the next, and the form of that other is partially discernible in its folds.'</p>	<p>phases of society. Among his minor poems, the <b>Bedouin Song</b>, <b>The Quaker Widow</b>, and <b>Camadera</b> may be instanced as best exhibiting his poetical gift. The best of his longer poems is <b>The Masque of the Gods</b> (1842). His metrical version of the two parts of Goethe's <i>Faust</i> (1871) very successfully reproduces not only the ideas, but the melodies of the original.</p> <p><b>Elginbrod</b> (1862), the key-note of which is the inability to see in the Bible or the world anything but an expansion or interpretation of the sentence, 'God is love,' and the resolute acceptance of evil as the shadow that gives completeness to the victory of light. <b>The Portent</b> (1864), a subtle blending of the real and the imaginary, the natural and the preternatural, showing the writer's strong affinity for the marvellous. <b>Annals of a Quiet Neighborhood</b> (1866), in which the essential connection between refusal to forgive and the state of being unforgiven is dramatically exhibited in the mental history of Catherine Weir. <b>Robert Falconer</b> (1868), the hero of which, unable to see God through the obscuring clouds of human misery, and</p>

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<p><b>Dante Gabriel Rossetti</b> (1828-1882), painter and poet; a dominant influence in the establishment of the Pre-Raphaelite Brotherhood, whose aim was 'to divest art of conventionality, to work with sincere purpose, and to reproduce with scrupulous fidelity all objects in animate and inanimate Nature;' dealing, for the most part, with subjects of high interest; bringing to their treatment a mind in accord with the mystic and</p>	<p>finding no sure centre to which his impassioned enthusiasm for the true, beautiful, and good can cling, dies in hope, not in faith. The portrait is one of deep and pathetic interest. <b>Phantastes</b>, a fairy romance, rich in beauty and meaning. Of his poems the following give evidence of 'the vision and the faculty divine': <b>Light, A Dream within a Dream, Story of the Sea-shore, A Hidden Life</b>. The last, especially deserving of a high place, is the story of a peasant lad who studied at college in the intervals of labor on his father's farm, but who, before going to the city, had a seed of beautiful thought and impulse cast into his bosom by a casual meeting with a lovely lady on horseback.</p> <p><b>Hand and Soul</b> (1850), a prose allegory, supposed to have something of a biographical character. The hero from early boyhood endeavors 'toward the imitation of any objects offered in Nature,' and longs increasingly after the visible embodiment of his thoughts, until he begins to 'feel paint in sunsets, and at the sight of stately persons.' At times, when he cannot paint, he sits 'for hours in</p>



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<p>transcendental; with an exceptional faculty, as translator or critic, of entering into the soul of other men's work; bestowing upon all he did earnest thought and ceaseless revision; 'an artist who, both by the very intensity of his artistic vision, and by some inborn bent toward symbol and mysticism, stands on the side of those who see in material things a spiritual significance, and utters words of universal meaning from the fulness of his own heart.'</p>	<p>thought of all the greatness the world has known from of old, until he was weak with yearning, like one who gazes upon a path of stars." <b>The Early Italian Poets</b> (1861), a collection of poetic translations that secured the immediate recognition of scholars. <b>The Blessed Damozel</b>, an essentially religious poem, signalized by its imaginative pictures of the unknown world. <b>A Last Confession</b> (1870), a powerful story of retribution. <b>The White Ship</b>, dramatically descriptive of the calamity in which the son and daughter of Henry I., with three hundred souls, returning from France to England, perished in mid channel. <b>Love Lily</b> and <b>The Sea Limits</b> are perhaps the most divine of Rossetti's short lyrics. <b>The House of Life</b> (1870-1881), generally pronounced to be his literary masterpiece; a series of sonnets, which, for wealth of imagination, for the verbal and intellectual treasures of research, are unequalled by any living sonneteer.</p>
<p><b>Frederick William Farrar</b> (1831—), Archdeacon of Westminster; distinguished scholar and divine; a writer of poetic</p>	<p><b>Life of Christ</b> (1874), said to be the most popular theological work of the century. <b>In the Days of thy Youth</b> (1877), ad-</p>

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<p>temperament, superabundant fertility, and elegant fluency.</p> <p><b>Edmund Clarence Stedman</b> (1833—), journalist, poet, critic; of refined taste and liberal culture, uniting keenness of discernment with fluency of expression, facility of mind with artistic skill; apparently not a minute and loving observer of Nature, not a passionate painter of her forms; writing of her rather as one who in the fields and woods keeps his eye on the commercial metropolis; most successful in light and essentially lyrical verse, yet capable of dramatic vigor and the heroic touch; in his critical function, generous and appreciative, conscientious and judicial; not forgetful of the informing spirit and the thing signified, but regarding closely the technique.</p> <p><b>William Morris</b> (1834—), a Neo-Romantic poet; translator</p>	<p>mirable sermons preached to college youth. <b>Eternal Hope</b>, which, denying the probability of everlasting damnation, created a great controversy in theological circles.</p> <p>These and other works have passed through many editions.</p> <p><b>The Blameless Prince</b> (1869), a well-wrought idyllic romance, interwoven with reflections on love, marriage, and morals. <b>Hawthorne</b> (1877), a verse criticism or critical elegy, strong and imaginative in passages. Of Stedman's shorter poems, <b>Pan in Wall Street</b>, <b>The Doorstep</b>, and <b>News from Olympia</b> come nearest to satisfying the desire for perfection. <b>Victorian Poets</b> (1875), a highly creditable review of the works and lives of English poets of the present reign (not isolated, but in organic union with the total development of English literature), with incidental discussions of the aim, nature, and forms of poetry. <b>Poets of America</b> (1885), evenly pitched in the same philosophical key as the preceding work, happily less technical, and forming an important addition to the literature of criticism.</p> <p><b>The Earthly Paradise</b> (1868-1870), a series of twenty-four narra-</p>

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from the Icelandic, and of Virgil's *Æneid*; reputable designer in decorative art, devoted from youth, with a tinge of the sombre and fatalistic, to the service of the beautiful. 'Over and above superlative metrical, rhythmical, and other technical excellences, and a gift of language unsurpassed in modern literature for native vigor and purity, Mr. Morris shows in all his works a rare apprehension of the outward show of things, and a power of placing what he sees clearly before the minds of others. In the great bulk of his work, his vision was cast longingly and somewhat sadly back upon the larger life of ancient days. Perhaps he has not changed his point of view so much as superficial observers might think; ripened experience and mature thought, increasing his perception of the deadly dangers with which our modern civilization is fraught, have taught him an optimist's yearning for a state of society in which all men might be happy.'

**Charles Haddon Spurgeon** (1834 —), celebrated Baptist minister, of phenomenal activity and power; pastor, at present, of the Metro-

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tives drawn from Greek mythology and Norse mediæval romance, and told in most exquisite verse by a company of travellers who had sailed westward from Norway to find the earthly paradise. 'All these tales are familiar,' says Swinburne, 'but never before did they appear in more attractive shape, or fall so musically from a poet's honeyed mouth.' **Sigurd** (1878), a poem of great ideal action, dealing with profound spiritual matters in the region of national mythology. Its basis is the Icelandic.

Style: clear, copious, rich, and easeful, often suggestive of the Spenserian manner.

**John Ploughman's Talk** (1868), brimful of wisdom for the conduct of life; remarkable for its simple, vivid Saxon, force and

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<p>politan Tabernacle, London, where he ministers to a congregation numbering about six thousand.</p>	<p>variety of illustration. It is one of the books that cannot be too widely circulated, and can never be outgrown. <b>The Treasury of David</b> (1872), an exposition of the Psalms. Numberless collections of sermons; such as <b>Trumpet Calls to Christian Energy</b> (1875), and <b>Farm Sermons</b> (1882).</p>
<p><b>Samuel Langhorne Clemens</b> ('Mark Twain') (1835—), type-setter, pilot on the Mississippi, private secretary to the Secretary of Nevada Territory, editor, lecturer, a traveller of remarkable observing power, a trenchant satirist, who hates humbug and cant, romance and sentiment; a jester whose abilities are great, though often misused, whose jests are fresh and original, though often irreverent or vulgar and overdone; a professional humorist of the broad, low-comedy order, who has worked his mine of incident and situation to exhaustion, and who has lost 'the power of seeing the beauty of the universe, because he has come to regard it as a mere text-book</p>	<p>His work as a whole is marked by freshness and originality of form, concreteness, practicality, mastery of simple, vivid English.</p> <p><b>Innocents Abroad</b> (1869), an entertaining record of a pleasure excursion up the Mediterranean to Egypt and the Holy Land, embracing brief visits to France, Italy, Greece, and Constantinople; on the whole, his masterpiece. <b>Roughing It</b> (1873), the humor of which consists in the ludicrous exaggeration of the sordid and grotesque side of men and events. <b>The Gilded Age</b> (1874), chiefly a satire (in many respects pertinent and just) on American politics and administration of law. <b>Tom Sawyer</b> (1876), which, as a narrative of adventures, possesses in an eminent degree the merit of naturalness. Its sequel, <b>Huckleberry Finn</b> (1885), is diffuse, labored and sluggish. <b>A Tramp</b></p>



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<p>for his sadly incessant and ultimately wearisome jests.'</p> <p><b>Charles Farrer Browne</b> ('Artemus Ward') (1834-1867), printer, humorous writer and lecturer, of amiable disposition and refined manners; inclined to melancholy; shrewdly perceptive of human foibles; amusing without irreverence, though not without occasional coarseness; satirical without ill-nature or vindictiveness; popular on both sides of the Atlantic; imitated by many, but in his own field unrivalled.</p> <p><b>Thomas Bailey Aldrich</b> (1836—), editor of the <i>Atlantic Monthly</i>; a writer of brief, polished lyrics, jewelled and tinted; a novelist with the instinct of the romancer, whose tales are the prose of the poet's native grace, feeling for form, and love of artistic purity.</p>	<p><b>Abroad</b> (1882), another and excellent record of European travel, the most amusing part of which is the appendix on the 'awful German language.'</p> <p>Such of his sketches as have been preserved were published under the title of <b>Artemus Ward, his Book</b> (1862), <b>Artemus Ward, his Travels</b>, and <b>Artemus Ward in London</b>.</p> <p>'His work is only the perfection of a spurious art; but he wins our regard by the good-humor that smiles alongside of the satire that scathes; disarms censure by laughing at himself, and eludes all suspicion of vulgarity, by never pretending to be other than he is.'</p> <p><b>Beautiful Book</b> is a narrative poem, of much rhythmic excellence, based on a monkish mediæval legend. <b>Before the Rain</b>, <b>Nameless Pain</b>, and <b>The Voice of the Sea</b> are worthy of praise and remembrance. <b>Destiny</b> and <b>Identity</b> have a deeper tone and a higher reach. Of his well-turned sonnets, perhaps the most successful is <b>Pursuit and Possession</b>. Mr. Aldrich has also written several popular prose stories: <b>The Story of a Bad Boy</b> (1869), a genuine and healthful boy-book; <b>Marjorie Daw</b>, a romance of the kind that bases a</p>

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<p><b>Algernon Charles Swinburne</b> (1837—), poet and essayist, whose special gifts are fertility of imagination, command of poetical diction, and extraordinary melody. 'The salient qualities of Mr. Swinburne's works, in verse as in prose, are intense enthusiasm of advocacy or attack, impulsiveness in the widest and highest sense, an absolute need to sing or declaim, as if singing and declaiming were a part of his inmost nature, a generous catholicity of praise for whatever may be good, a most unworldly hatred of all that is mean, sordid, or stupid, and an entire absence (perhaps an utter scorn) of reticence or reserve. The width and variety of his reading, and the range of his subjects, political, literary, social, and artistic, are astonishing, and serve more than aught else to mark his maturity.' Less sensuous and fleshly in parts, less lavish of sweet sounds, less redundant in treatment here and there, Mr. Swinburne would have added</p>	<p>superstructure of fancy on a foundation of realism; <b>The Still-water Tragedy</b> (1880), a strong and life-like story of a New England labor-strike, involving murder, circumstantial evidence, love, and marriage.</p> <p><b>Atlanta in Calydon</b> (1865), a tragedy on the Greek model, illustrating the futility of resistance to the gods; a work of flawless art, by which the author made his mark once for all. <b>Chastelard</b> (1865), and <b>Bothwell</b> (1874), tragedies dealing with episodes in Mary Stuart's career; great historical epics cast in the dramatic form. <b>Hymn of Man, By the North Sea, Off Shore</b>, and the <b>Hymn to Proserpine</b> are single poems that display the very bloom of beauty and power. <b>Essays and Studies</b> (1875), <b>Miscellanies</b> (1886), brilliant, instructive, and enduring additions to English prose.</p>

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<p>to the unusual lustre of his laurel-crown.</p> <p><b>William Dean Howells</b> (1837—), journalist, an alert and observant traveller; a writer of promising but relatively unimportant verse; a trained and self-possessed novelist, essentially realistic, simply telling his readers, as a keen and passionless looker-on and analyst, what he has seen and heard, and thus perhaps delineating life without a due regard for its deeper truths; accused of inadequately portraying female character, and of oscillating between a desire to cater for the market and a leaning to higher things.</p> <p><b>William Edward Hartpole Lecky</b> (1838—), historian, devoting</p>	<p><b>A Chance Acquaintance</b> (1873), one of his most felicitous productions; the study of an abortive love-affair between an aristocratic Bostonian and a bright, unconventional New England girl whose acquaintance is formed on a holiday journey. <b>The Undiscovered Country</b> (1880), which deals with the spiritualistic aberrations of a visionary, who imagines that he has found in the alleged 'manifestations' the one solid proof of a future state of being, and conceives it his mission to rescue the world from materialism; excellent in scenery and portraiture. <b>A Modern Instance</b> (1882), a clear and finished study of the courtship and married life of a young couple, of whom the husband is non-moral rather than positively bad, while the wife, with little interest in life generally, is intensely given to jealousy; commonly pronounced the author's masterpiece. In addition to other novels, Mr. Howells has written some readable biographies and a drama.</p> <p><b>History of Rationalism in Europe</b> (1865), or the rise and influ-</p>

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<p>himself to the intellectual and social development of civilized peoples; perhaps the most comprehensive and judicial of the philosophical school.</p> <p><b>Francis Bret Harte</b> (1839—), school-teacher, express messenger, printer, editor, Professor in the University of California, United States consul; the rollicking or pensive poet of the vices and virtues of wild pioneer life; a novelist of elemental human nature, who is seen at his best in his shortest pieces; a humorist of the lower as well as of the higher type; usually vigorous and realistic, merely dyeing personal experiences in the colors of fancy; a writer who, having known many men and many lands, noting with keen yet</p>	<p>ence of the spirit of inquiry. An able work, written in a very attractive style. <b>History of European Morals</b> (1869), remarkable for breadth of view, calmness of judgment, and the eloquence with which he maintains the intuitional nature of moral ideas and the grandeur of the stoical ideal. <b>History of England in the Eighteenth Century</b> (1878-1882), a performance of high character, presenting, in a non-partisan and luminous way, the salient factors in the career of the English nation. One of its most valuable features is the attention given to social phenomena.</p> <p><b>The Heathen Chinese</b> (1869). 'In the whole history of literature it would be difficult to find another case where so short a poem, on a subject entirely apart from the master passions of the human heart, has made an impression so extended and so enduring.' <b>Jim and In the Tunnel</b> are serious poems worthy of mention. <b>Condensed Novels</b> (1867), a series of parodies on fashionable fictions, — notably those of Hugo, Dickens, Miss Brontë, and Wilkie Collins. <b>The Luck of Roaring Camp</b> (1868), which portrays with creative power a coarse and lawless life</p>





WRITERS.	WRITINGS.
<p>charitable eye what he saw, rejoicing in his strength and in his feeling of fellowship with the rough world of which he was a laboring part, is able to represent with force and fulness 'the amalgam of nationalities of which the Union is now composed.'</p>	<p>partly redeemed by its generous and humane instincts. <b>The Outcasts of Poker Flat</b> (1869), whose theme is likewise the good that underlies evil, — the helpful humanity that may be found in disorderly or outlawed society. <b>Thankful Blossom</b> (1877), a pleasant story of New Jersey in the days of the Revolution. More examples of Harte's multitudinous works are <b>Maruja</b> (1885), and <b>Snow-bound at Eagle's</b> (1886).</p>
<p><b>Henry James, Jr.</b> (1843 —), essayist and novelist, equipped for literary performance by a pure, rich and fluent diction, instinctive calmness of mind, carefully trained taste, experiences of foreign travel, and cosmopolitan culture; leader of the American school of realism, — one of those who profess to sit beside the characters, and untouch them with sympathy, nuance, and sections. He offers few and all his books, stands the</p>	<p><b>Roderick Hudson</b> (1876), the most powerful of the author's elaborate works. <b>The American</b> (1877), the charm of which lies in the brilliant conversations of the finely contrasted characters. <b>The Europeans</b> (1878), which, infected by pedantry and excess of analysis, occupies a lower level in art, interest, and verisimilitude. <b>An International Episode</b> (1879), an entertaining social sketch. <b>Daisy Miller</b> (1879), popular favorite. <b>The Madonna of the Future</b> (1880), a touching fragment embodying the of unrealizable aspiration. <b>Bostonians</b> (1886), the best of the type of the author's 'somely numerous' and all his books, stands the</p>

EVENTS.	CHARACTERISTICS.

WRITERS.	WRITINGS.
<p><b>Julian Hawthorne</b> (1845 —), a very unequal, but often a charming writer of single-act sketches, and of more elaborate romances, — usually tragical, and unlike those of his father, seldom highly finished. 'What is called human interest in fiction, is doubtless more absorbing than any other; but the marvellous always possesses a fascination, and justly. . . . He who would mirror in his works the whole of man must needs include the impossible along with the rest.' With only a fraction of his father's power of individualizing the morbid, and adopting a somewhat sensational method, but gifted with a similar fondness for the psychological and weird, the analysis of motives, the blighting or regenerating effects of sin.</p>	<p>the live man in Maelzel's automaton chess-player. There passes before him a procession of people; he notes and chronicles their characteristics, and he tells some of the things they say and do, with fewer of the things they think.'</p> <p><b>Archibald Malmaison</b> (1879), a tale of terror, love, and mystery; the hero of which, destined to pass through successive periods, seven years each, of mental nights and days, always waking to intelligence and authority in critical moments, kills the rival who, improving the opportunity presented by one of these comatose seasons, has married his (Archibald's) mistress; establishes himself with his liberated bride in a secret chamber to which he alone carries the key; leaves her, returns in an hour (as he thinks, but after the destined sleep really), and finds her dress covering a skeleton. <b>Sebastian Strome</b> (1880), a history of crime, and of moral redemption through a series of vicissitudes and calamities. <b>Garth</b> (1877), history of a successful struggle against the inherited disposition to commit murder. <b>Prince Saroni's Wife</b> (1882), a collection of short stories, etc.</p>



## APPENDIX.

Noted writers and writings not mentioned in the text.

WRITERS.	WRITINGS.
<b>Hannah More</b> (1745-1833), dramatist, novelist, philanthropist.	<b>Sacred Dramas</b> (1782), <b>Strictures on Female Education</b> (1799), <b>Cœlebs in Search of a Wife</b> (1809), <b>Christian Morals</b> (1813).
<b>Frances Burney D'Arblay</b> (1752-1840) wrote the first realistic novel in which characters are sketched by a woman with vigor and fidelity.	<b>Evelina</b> (1778), <b>Camilla</b> (1796).
<b>Dugald Stewart</b> (1753-1828), Professor in the University of Edinburgh.	<b>Elements of the Philosophy of the Human Mind</b> (1792-1814), <b>Philosophical Essays</b> (1810).
<b>William Godwin</b> (1756-1836), political writer and novelist.	<b>Caleb Williams</b> (1794), an attack upon the existing social order.
<b>Sir James Mackintosh</b> (1765-1832), statesman, historian, philosopher.	<b>History of the Revolution of 1688, Dissertation on the Progress of Ethical Philosophy</b> (1810).
<b>Isaac D'Israeli</b> (1766-1848), literary historian.	<b>Curiosities of Literature</b> (1791), <b>Miscellanies</b> (1796), <b>Calamities of Authors</b> (1813), <b>Amenities of Literature</b> (1841).
<b>Maria Edgeworth</b> (1767-1849), author of about a dozen stories illustrative of Irish character.	<b>Belinda</b> (1801), <b>Helen</b> (1834), etc.
<b>John Foster</b> (1770-1843), essayist.	<b>Essays</b> (1806), containing the remarkable one on 'Decision of Character.' <b>Popular Ignorance</b> (1820)
<b>Charles Brockden Brown</b> (1771-1810), novelist; earliest man of letters, in the professional sense, in America.	<b>Wieland</b> , <b>Edgar Huntly</b> , <b>Ormond</b> , etc.

WRITERS.	WRITINGS.
<b>William Rathbone Greg</b> (1809-1881), religious and economic essayist.	(1855), <b>History of the United States</b> (1849-1856).
<b>Charles Darwin</b> (1809-1882), biologist.	<b>The Creed of Christendom</b> (1851), <b>Enigmas of Life</b> (1872), <b>Literary and Social Judgments</b> (1877), etc. <b>Origin of Species</b> (1859), <b>Descent of Man</b> (1871), <b>Movement in Plants</b> (1881), etc.
<b>John Stuart Blackie</b> (1809—), Professor of Classics and miscellaneous writer.	<b>Discourse on Beauty</b> (1858), <b>Self-Culture</b> (1874), <b>Songs of Religion and Life</b> (1876), <b>Four Phases of Morals</b> (1877), <b>Natural History of Atheism</b> (1877), <b>Lay Sermons</b> (1881), <b>The Wisdom of Goethe</b> (1883).
<b>Margaret Fuller Ossoli</b> (1810-1850), an American writer of rare genius.	<b>Woman in the Nineteenth Century</b> (1844), <b>Art Literature, and the Drama</b> (1846), etc.
<b>Theodore Parker</b> (1810-1860), one of the most daring, learned, and eloquent of the transcendentalists.	<b>Sermons on Theism, Atheism, and Popular Theology</b> (1852), <b>Historic Americans</b> (1870), <b>Miscellaneous and Critical Essays</b> , etc.
<b>Martin Farquhar Tupper</b> (1810-1889), poet and prose-writer.	<b>Proverbial Philosophy</b> (1839-1844), <b>Crock of Gold</b> (1844), etc.
<b>Charles Sumner</b> (1811-1874).	Complete works in fifteen volumes published 1870-1883.
<b>Henry Theodore Tuckerman</b> (1813-1871).	<b>Thoughts on the Poets</b> (1846), <b>Characteristics of Literature</b> (1849), <b>Mental Portraits or Studies of Character</b> (1853).
<b>Henry Norman Hudson</b> (1814-1886).	<b>School Shakespeare</b> (1870), <b>Shakespeare, his Life, Art, and Characters</b> (1872).
<b>Charles Mackay</b> (1814—), poet and prose-writer.	<b>Love and Immortality</b> (1842), <b>Legends of the Isles</b> (1845), <b>Sketches from Nature</b> (1864), <b>Under the Blue Sky</b> (1871), etc.
<b>Richard Henry Dana, Jr.</b> (1815-1882).	<b>Two Years before the Mast</b> (1839-1869).
<b>John Godfrey Saxe</b> (1816-1887), American comic versifier.	<b>New Rape of the Lock</b> (1848), <b>The Money King</b> (1859), <b>My Familiar</b> , <b>Wouldn't You Like to Know</b> , etc.

WRITERS.	WRITINGS.
<b>Philip James Bailey</b> (1816 —), poet.	<b>Festus</b> (1839), <b>The Mystic</b> (1855), <b>The Age</b> (1858).
<b>Samuel Austin Allibone</b> (1816 —).	<b>A Critical Dictionary of English Literature and British and American Authors</b> (1871).
<b>Parke Godwin</b> (1816 —), political writer and novelist.	<b>Constructive Democracy, A Handbook of Universal Biography</b> (1851), <b>History of France</b> (1861).
<b>Sir Arthur Helps</b> (1817-1875), a man of letters.	<b>Friends in Council</b> (1847-1859), <b>Companions of my Solitude</b> (1851), etc.
<b>George Henry Lewes</b> (1817-1878), critic, biologist, novelist, historian.	<b>History of Philosophy</b> (1845-1867), <b>Life of Goethe</b> (1855), <b>Problems of Life and Mind</b> (1874-1878).
<b>James Thomas Fields</b> (1817-1881), publisher and author.	<b>Poems</b> (1849), <b>Yesterdays with Authors</b> (1872), <b>Hawthorne</b> (1876).
<b>Margaret Oliphant</b> (1818 —), novelist and biographer.	<b>The Primrose Path</b> (1878), <b>In Trust</b> (1882), <b>The Literary History of England</b> (1882), <b>Two Stories of the Seen and the Unseen</b> (1885).
<b>Arthur Hugh Clough</b> (1819-1861), poet and essayist.	<b>The Bothie of Toper-Na-Fuosich</b> (1848), <b>Dipsychus</b> (1850).
<b>John Campbell Shairp</b> (1819-1885), Professor of Poetry at Oxford.	<b>Studies in Poetry and Philosophy</b> (1868), <b>Culture and Religion</b> (1870), <b>Poetic Interpretation of Nature</b> (1877), <b>Aspects of Poetry</b> (1881).
<b>Julia Ward Howe</b> (1819 —), author and poet.	<b>Passion Flowers</b> (1854), <b>Words for the Hour</b> (1857), <b>Modern Society</b> (1881), <b>Sex and Education</b> (1874).
<b>Alice Cary</b> (1820-1870), poet.	<b>Married, not Mated</b> (1856), <b>Lyrics and Hymns</b> (1866).
<b>Octavius Brook Frothingham</b> (1822 —).	<b>The Religion of Humanity</b> (1872), <b>Creed and Conduct</b> (1877), <b>Visions of the Future</b> (1879), etc.
<b>David Masson</b> (1822 —), man of letters.	<b>Life of Milton</b> (1859-1880), <b>Essays, Biographical and Critical</b> (1874), <b>The Three Devils</b> (1874).
<b>William Rounseville Alger</b> (1822 —), Unitarian minister.	<b>The Poetry of the Orient</b> (1856), <b>The Genius of Solitude</b> (1861), <b>The School of Life</b> (1881).



WRITERS.	WRITINGS.
<b>Donald Grant Mitchell</b> ('Ik Marvel') (1822—).	<b>Fresh Gleanings</b> (1847), <b>Reveries of a Bachelor</b> (1850), <b>My Farm of Edgewood</b> (1863).
<b>Edward Everett Hale</b> (1822—), American writer and philanthropist.	<b>If, Yes, and Perhaps</b> (1868), <b>History of England</b> (1853), <b>The Kingdom of God</b> (1880), <b>In His Name</b> (1874).
<b>Edward Augustus Freeman</b> (1823—), historian.	<b>History of the Norman Conquest</b> (1867-1876), <b>Old English History</b> (1869), <b>Sketch of European History</b> (1872), <b>Growth of the English Constitution</b> , etc.
<b>Thomas Wentworth Higginson</b> (1823—).	<b>Out-door Papers</b> (1863), <b>The Sympathy of Religions</b> (1871), <b>Short Studies of American Authors</b> (1879), <b>Translation of Complete Works of Epictetus</b> .
<b>Thomas Starr King</b> (1824-1863).	<b>Patriotism and Other Papers</b> (1865), <b>Christianity and Humanity</b> (1877).
<b>Phoebe Cary</b> (1824-1871).	<b>Poems and Parodies</b> (1854), <b>Poems of Faith, Hope, and Love</b> (1868).
<b>Adeline Dutton Train Whitney</b> (1824—), novelist.	<b>Mother Goose for Grown Folks</b> (1860), <b>Hitherto</b> (1869), <b>We Girls</b> (1870), <b>Holy-Tides</b> (1886).
<b>Wilkie Collins</b> (1824-1889), novelist.	<b>The Dead Secret</b> (1857), <b>The Woman in White</b> (1859), <b>The Moonstone</b> (1868).
<b>Francis Turner Palgrave</b> (1824—), poet.	<b>Idylls and Songs</b> (1854), <b>Lyrical Dreams</b> (1871), and <b>The Golden Treasury</b> (1864), an excellent collection of poetry.
<b>George William Curtis</b> (1824—), author and lecturer.	<b>Nile Notes of a Howadji</b> (1851), <b>Lotus Eating</b> (1852), <b>Prue and I</b> (1856).
<b>Margaret Junkin Preston</b> (1825—), poet and author	<b>Silverwood</b> (1856), <b>Beechenbrook</b> (1866), <b>For Love's Sake</b> (1887).
<b>Dinah Maria Mulock</b> (1826—), novelist.	<b>John Halifax, Gentleman</b> (1856), <b>A Life for a Life</b> (1860), etc.
<b>William Dwight Whitney</b> (1827—).	<b>On Material and Form in Language</b> (1872), <b>Darwinism and Language</b> (1874), <b>The Study of Hindoo Grammar and the Study of Sanskrit</b> (1884), <b>Compendious German Gram-</b>

WRITERS.	WRITINGS.
<b>John Bascom</b> (1827 —), clergyman and philosopher.	mar (1869), <i>Practical French Grammar</i> (1886).
<b>Theodore Winthrop</b> (1828-1861), American novelist.	<i>Æsthetics</i> (1862), <i>Principles of Psychology</i> (1869), <i>Ethics</i> (1879), <i>Science of Mind</i> (1881), <i>Problems in Philosophy</i> (1885), etc.
<b>Jean Ingelow</b> (1828 —), poet and novelist.	<b>John Brent</b> , <i>Cecil Dreeme</i> , <i>Canoe and Saddle</i> , <i>Love on Skates</i> , etc.
<b>Paul Hamilton Hayne</b> (1830-1886).	<b>Home Thoughts and Home Scenes</b> (1865), <i>A Story of Doom</i> (1867), <i>A Sister's Bye-Hours</i> (1868), <i>Fated to be Free</i> (1875).
<b>Mary Abigail Dodge</b> ('Gail Hamilton') (1830 —).	<i>Poems</i> (1855), <i>Avolio, a Legend of the Island of Cos</i> (1859), <i>The Mountain of the Lovers</i> (1873).
<b>Leonard Woolsey Bacon</b> (1830 —).	<b>Country Living and Country Thinking</b> (1862), <i>Woman's Wrongs, a Counter Irritant</i> (1868), <i>The Insuppressible Book</i> (1885).
<b>Mary Virginia Terhune</b> ('Marion Harland') (1830 —), novelist.	<b>The Vatican Council</b> (1872), <i>Sunday Observance and Sunday Law</i> (1882).
<b>Edward, Lord Lytton</b> (1831 —), wrote under the pseudonym of 'Owen Meredith.'	<i>Alone</i> (1853), <i>The Hidden Path</i> (1855), <i>Eve's Daughters</i> (1881).
<b>Louisa May Alcott</b> (1833-1888), American novelist.	<b>Lucile</b> (1860), an elegant parlor novel, full of the graces of lighter verse.
<b>Harriet Prescott Spofford</b> (1835 —), American poet and novelist.	<b>Fairy Tales</b> (1855), <i>Little Women</i> (1868), <i>An Old-Fashioned Girl</i> (1869), <i>Little Men</i> (1871), <i>Eight Cousins</i> (1877), <i>Under the Lilacs</i> (1878), <i>Lulu's Library</i> (1885), etc.
<b>John Richard Green</b> (1837-1883), historian.	<b>The Amber Gods</b> (1863), <i>Azarian</i> (1864), <i>Ballads about Authors</i> (1888), etc.
<b>Joseph Cook</b> (1838 —), lecturer and writer.	<b>Short History of the English People</b> (1874), <i>A History of the English People</i> (1880), <i>Making of England</i> (1882), etc.
	Nine volumes of lectures published under the titles of 'Biology,' 'Conscience,' 'Heredity,' 'Labor,' 'Mar-

WRITERS.	WRITINGS.
	riage,' 'Orthodoxy,' 'Socialism,' 'Transcendentalism,' and 'Occident.'
<b>John Addington Symonds</b> (1840—).	<b>Renaissance in Italy</b> (1875-1886), <b>Introduction to the Study of Dante</b> (1873), <b>Sketches in Italy and Greece</b> (1874), <b>Shakespeare's Predecessors in the English Drama</b> (1884).
<b>Louise de la Ramée</b> ('Ouida') (1840—), English novelist.	<b>Puck</b> (1870), <b>Pascarel</b> (1873), <b>Two Little Wooden Shoes</b> (1874), <b>Moths</b> (1880), <b>Wanda</b> (1883).
<b>William Black</b> (1841—), novelist.	<b>A Daughter of Heth</b> (1871), <b>The Strange Adventures of a Phaston</b> (1873), <b>A Princess of Thule</b> (1873).
<b>Cincinnatus Heine Miller</b> ('Joaquin Miller') (1841—), American poet.	<b>Songs of the Sierras</b> (1871), <b>Life among the Modocs</b> (1873), <b>Memories and Rime</b> (1884).
<b>Robert Buchanan</b> (1841—), poet, dramatist, novelist.	<b>London Poems</b> (1866), <b>The Shadow of the Sword</b> (1876), <b>God and the Man</b> (1881), <b>Ballads of Life, Love, and Humor</b> (1882), <b>Alone in London</b> (1885).
<b>John Fiske</b> (1842—), an acute and versatile thinker, and an accomplished expounder of the philosophy of Herbert Spencer.	<b>Myths and Myth-Makers</b> (1872), <b>Outlines of Cosmic Philosophy</b> (1875), <b>The Unseen World</b> (1876), <b>Excursions of an Evolutionist</b> (1883), <b>The Destiny of Man</b> (1884).
<b>Richard Watson Gilder</b> (1844—), poet and critic.	<b>The New Day, The Poet and his Master, What is a Sonnet?</b>
<b>Elizabeth Stuart Phelps</b> (1844—).	<b>The Gates Ajar</b> (1868), <b>The Silent Partner</b> (1870), <b>Poetic Studies</b> (1875), <b>Old Maid's Paradise</b> (1879), <b>Beyond the Gates</b> (1883), <b>The Gates Between</b> (1887).
<b>Will Carleton</b> (1845—).	<b>Farm Ballads</b> (1873), <b>Farm Legends</b> (1875).
<b>Frances Hodgson Burnett</b> (1849—), novelist.	<b>Surly Tim's Troubles</b> (1872), <b>That Lass o' Lowrie's</b> (1877), <b>A Fair Barbarian</b> (1881), etc.
<b>Charles Francis Richardson</b> (1851—).	<b>The Cross</b> (1879), <b>The Choice of Books</b> (1881), <b>American Literature</b> (1837-1883).

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